

MUSICAL AMERICA



Edited by

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MELBA NOT TO SING HERE THIS SEASON

**Illness of Australian Soprano's
Father Will Keep Her from
the Manhattan.**

New Yorkers Disappointed, but Not Surprised, in View of Hammerstein's Engaging Mme. Tetrazzini for This Winter—Great Diva's Plans for the Future Indefinite

A disappointing bit of news to the music lovers of New York, as well as of other cities that expected to hear the great Australian soprano in concert later in the season, was the announcement this week that Nellie Melba has decided not to come to America this Winter.

At the close of the Covent Garden season last July Mme. Melba went to her old home in Australia to see her father, who was very ill. She confidently expected to be able to leave him so as to reach New York via San Francisco at the end of the present month to take the place she held last Winter as chief star of the company at the Manhattan Opera House, and her hosts of admirers had been looking forward to her reappearance on Mr. Hammerstein's stage. Moreover, her American manager, Charles A. Ellis, of Boston, had been planning a series of concerts for her in the larger Eastern cities, although no bookings had been definitely made. The singer's father has been steadily failing, however, ever since she went to him, and she has decided that, in view of his feeble condition, her place is at his side as long as he needs her.

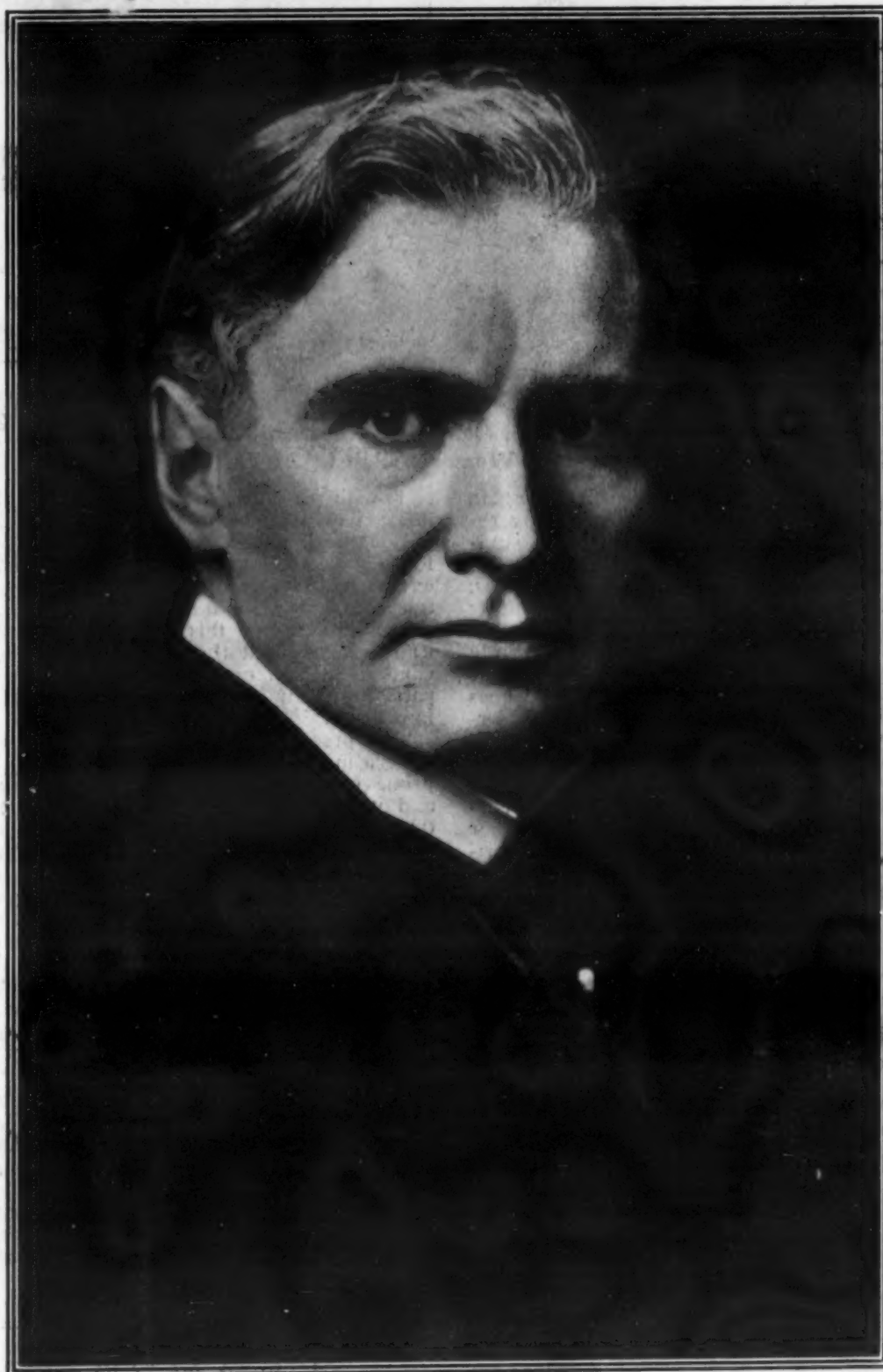
It must be admitted that this announcement did not cause great surprise to those who have been following the efforts Mr. Hammerstein has been making to bring over Luisa Tetrazzini for the present season. When asked concerning Mme. Melba's plans a fortnight ago, the impresario replied that the Australian soprano had written him that she would prefer to remain with her father this Winter, but that she would keep her promise to come if he so desired. Now that he is assured of Tetrazzini's presence in his company from January on, as he announces, he can better afford to do without Mme. Melba than if his negotiations with the Italian soprano had come to naught.

Point is added to this phase of the question by the fact that the répertories of these two artists are almost identical. Both are associated principally with such rôles as *Violetta*, *Gilda* and *Lucia*; consequently, if the impresario had both in his company at the same time he would probably be forced to confine his répertory to the early Italian operas more than would be consistent with the schedule of novelties he has arranged for this year.

Further than to remain with her father while he needs her, Mme. Melba has made no definite plans for the future.

Sojourn Abroad for Rider-Kelsey.

Corinne Rider-Kelsey, the American soprano, has completed arrangements to sail early in June for London, where she will make her début in opera at Covent Garden on June 15 as *Zerlina* in "Don Giovanni." She will also sing in "La Bohème" and *Micaëla* in "Carmen." She will remain abroad until a year from the following December, studying languages and an operatic répertory.



WALTER DAMROSCH.

One of America's Leading Conductors, and a Musician and Composer of High Attainments.—His Defence of the New York Symphony Orchestra Concerts as a Legitimate Form of Educational Endeavor, Created a Sensation at the Public Hearing on the Sunday Entertainment Question, in the Aldermanic Chambers Last Week.

CONRIED OPERA FOR CHICAGO.

**Arrangements Perfected for Spring Visit
of Metropolitan Company.**

CHICAGO, Dec. 18.—Chicago will get its week of opera from the Metropolitan Company this Spring as usual, in spite of the fact that the Auditorium has of late been given over to advanced vaudeville. Mr. Erlanger now has in his hands a contract with Mr. Conried which will permit the impresario to carry his forces West again and give opera in Chicago for one week in April.

When the Auditorium was devoted to vaudeville at the beginning of this season it was predicted that Chicago would have no more opera, as there is no other theatre of sufficient size for lyric drama in that city.

NO PHILADELPHIA OPERA.

**Hammerstein Puts "For Sale" Sign on
Proposed Site.**

PHILADELPHIA, Dec. 17.—Oscar Hammerstein has given up his project of building an opera house in Philadelphia. A "for sale" sign is to be placed on the property on the southwest corner of Broad and Poplar streets which Hammerstein had purchased for the site.

David Mandel, of the firm of Bamberger, Levi & Mandel, who purchased the plot for Hammerstein, has received orders to dispose of the land. Mr. Mandel visited Hammerstein in New York last Saturday with another proposition to carry forward the project.

WIN CONTEST FOR SUNDAY CONCERTS

**New York Symphony Society to Re-
sume Its Series This
Week.**

**Aldermen Act on Public Protest Against Pro-
hibition of Work Being Done by Damrosch
Forces by Passing Amendment Permitting
Sacred and Educational Concerts.**

That the earnest and powerful contest waged by those connected with the New York Symphony Orchestra and other musical societies affected by the recent enforcement of the blue laws in New York has had its desired effect, was demonstrated this week when the Board of Aldermen passed the Doull ordinance, which relaxes considerably the Sunday law as interpreted by Justice O'Gorman. As a result of this action, Walter Damrosch's orchestra will resume its series of Sunday afternoon concerts on December 22, when Mme. Teresa Carreno will make her first appearance as soloist, this season, in the metropolis.

Richard Welling, attorney for the society, early this week obtained an injunction restraining the police from interfering with the concert in the event of Mayor McClellan's veto of the Doull amendment.

The portion of the new ordinance which concerns the giving of concerts on the Sabbath is as follows: "Provided, however, that nothing herein contained shall be deemed to prohibit . . . on the first day of the week, commonly called Sunday, sacred or educational, vocal or instrumental concerts, lectures, addresses, recitations and singing."

It was on the contention that the concerts given by the Damrosch forces were of a distinctively educational nature that the symphony society fought the prohibition of its work at Carnegie Hall, and this was the keynote of Mr. Damrosch's protest before the Board of Aldermen, printed elsewhere in this issue of MUSICAL AMERICA.

MORE OF BOSTON'S OPERA PLANS.

The exclusive announcement made in MUSICAL AMERICA last week, to the effect that Boston is to have an opera house of its own next Fall aroused much interest both in that city and New York.

The opera house will be erected in the lot at whose vacancy many have wondered, adjacent to the New England Conservatory of Music, nearly opposite the Children's Hospital. In this house it is proposed to give opera for three months or more a year, lengthening the season according to public demand and support.

As already announced, the management of the house will be entrusted to Henry Russell, the present manager of the San Carlo Company. The singers will not be an assemblage of the most costly stars of the operatic world, but they will be of conspicuous ability and, in as many instances as possible, of high distinction. An essential part of the project will be a moderate scale of prices for seats, not much if anything in advance of those charged for performances in the first-class theatres. The company will be recruited from the New England Conservatory as singers of the Opéra and the Opéra Comique in Paris are recruited from the National Conservatory there.

WHERE AMERICAN MUSIC STUDENTS MEET IN BERLIN



The Music Room in the New Quarters of the American Woman's Club in Berlin.

One of the most important factors in helping Americans who go to Berlin to continue their musical studies to retain a proper perspective of their environment there, is the influence of the American Woman's Club. After being located for many years at 11 Kleiststrasse, the club's headquarters have been moved to Münchenerstrasse, in the newer and more fashionable section of the city, where, chiefly through the energy and progressive spirit of Mrs. A. Montgomery Thackara, the Consul-General's wife, two luxurious flats have been acquired and attractively fitted up.

The accompanying illustration shows the music room in the new quarters. On the wall can be seen a portrait of Kaiser Wilhelm, while on top of the piano a picture of the Roosevelt family lends a touch of real American atmosphere to the room. A

weekly visitor to this room is **MUSICAL AMERICA**. At regular intervals evening receptions are held at which American students play or sing for their compatriots.

A correspondent to the *New York Times*, quoting the average American music student's object in going to Germany as being "to eat, drink and sleep music," aptly points out that there is another side of the picture, which is that the student goes at the same time to "eat and drink" German "pension" dietary, and to live almost exclusively along—to her—uncomfortable Teutonic lines. She must learn to conform to and tolerate innumerable foreign customs and habits, which "get on her nerves"; she must sacrifice her "Americanism," her individual tastes and likings, in a dozen different ways.

Not all American students in Berlin are, of course, brought continuously into contact with Teutonic ways and surroundings. Many German "pensions" are veritable hives of American students, and con-

tact with each other helps to keep the home ideals intact. But the evil of denationalization through the pressure of foreign conditions is one which decidedly exists, and which only a strong counter-tide of American influence can combat. It was to supply this current of American influence that the American Woman's Club of Berlin, one of the most staunchly patriotic institutions of its kind, was called into being.

"To preserve the Americanism of the American girl in Berlin" was one of the prime objects for which it was founded, and it has exerted a wholesome influence on many an enthusiastic student who, intoxicated by the thought of a life of "Art for Art's sake" in a foreign city, has allowed herself to give alarmingly free play to the bohemianism which, more or less, may be latent in the temperament of even the modern American. The club plays the rôle of universal "mother" to American girls in trouble or perplexity in Berlin.

NORDICA LEAVES HAMMERSTEIN.

Cancels Her Contract to Sing at Manhattan Opera House.

Mme. Nordica, who was under contract for thirty appearances at the Manhattan Opera House, has cancelled her engagement and Oscar Hammerstein announces that she is no longer identified with his company. Various explanations are given as to the cause of the breach. One of them is to the effect that the prima donna had not been able to draw large enough audiences to meet the regular prices and that she refused to sing on "popular price" nights. Mr. Hammerstein is quoted also

as declaring that his contract with Mme. Russ made it impossible for him to distribute equally her rôles with those of Mme. Nordica. The singer herself states that she has no comment to make regarding the cancellation of her contract other than that she is glad to be free and that her relations with Mr. Hammerstein have always been most amicable.

Mme. Nordica, it is said, owns stock in the Henry Russell San Carlo Opera Company, and will sing with that organization later this season.

"Ullranda," a new opera by Dost, is slated for production this month in Chemnitz.

Georgia Girl Sings in Paris.

PARIS, Dec. 14.—At a notable reception given by Countess Daubiffret this week, which brought together a considerable number of artistic and literary people, Marguerite Claire, of Atlanta, Ga., a pupil of Mme. Marchesi, won many compliments for her singing. Among the Americans present was Holman Black, a well-known opera singer from Indiana.

The Darmstadt Richard Wagner Verein devoted its last concert to the compositions of Herman Zilcher, the young Frankfurt composer, who appeared also as pianist. His concert pieces for violin, cello and piano were warmly received.

"MUSIC MADNESS" IN ST. LOUIS NOW

Great Number of Concerts During Weeks Preceding the Holidays.

ST. LOUIS, Dec. 16.—St. Louis is music-mad these days. The Milan Opera Company, which will close its two weeks' engagement at the Odeon next Saturday night, did much better than was anticipated. Artistically this organization is all and more than was expected. The critics praise it to the skies.

With opera every night and two matinées this week, there are many semi-public and private musical entertainments. The Morning Choral Club will give its Christmas Recital in the fashionable Lindell Avenue Methodist Episcopal Church Thursday, in the forenoon. The Morning Choral chorus of sopranos will be assisted in this recital by James Quarles, Gwilym Miles, George Sheffield, Mrs. A. D. Chappell and Misses Ramsey and Gabren, and the choir of St. George's Church.

On the evening of that day there will be a "parlor musicale" at the Union Club, in which Prof. W. John Hall, Marie B. Dierkes, Estelle Gill, Mrs. C. W. Brenizer and Ellen Bausermer will take part. This constellation of local artists is a guarantee for a fine concert.

The Symphony Society plans a Christmas recital of Handel's "Messiah" with a chorus of 500 voices, and some of the best local talent as soloists. Invitations have been sent out to the Apollo Club, the Amphions, the Liederkrantz, and to former members of the old Choral Society to participate in this work. Max Zach is most agreeably inclined for such a concert and will lend his help toward making it a success.

Alfred Ernst stepped from the podium of leader for professionals to that of conductor for the St. Louis Amateur Orchestra last Thursday night and gave a concert with that body of sixty men and women advanced students that made a favorable impression. Mr. Ernst is by no means eliminated from the music centre of St. Louis, because he is no longer captain of the big team, the Symphony.

A singer of note, who is hiding her light under a bushel is Signorina Olga Yanni, who is in St. Louis with her brother, Alfredo Yanni, a well-known architect of Italy. Just a few privileged characters heard the Signorina sing at a private musicale given for her by her future sister-in-law, Isabel Wilcox, who is the bride-to-be of Signor Yanni. Miss Yanni has a most wonderful dramatic soprano voice, sings all the operas, is an excellent interpreter of Grieg Lieder, of Tosti's romantic ballads, a thorough musical student, who could step into grand opera without a rehearsal almost, so at home is she in operatic literature, with the talent of the born actress besides.

To make the Thomas Orchestra concerts yet to come in January, February and April more intelligible to the classes and the masses the Union Musical Club has offered to provide for the holders of the Thomas concert tickets a series of six lectures by E. R. Kroeger, in three groups of two lectures each, to precede each two of the symphony concerts. The price for these lectures is nominal. No better exponent and illustrator of symphony form, its development from the old dance form, and an analytical diagnosis of the motifs could be secured than Mr. Kroeger.

E. H.

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WHAT KUBELIK SAW FROM THE STAGE OF THE HIPPODROME



FLASHLIGHT OF AUDIENCE AT THE ONLY NEW YORK RECITAL GIVEN THIS SEASON BY JAN KUBELIK.

Frequently One Sees in European Papers References to America's Need of Culture in the Appreciation of Music. This Illustration Offers a Striking Bit of Evidence to the Effect That There is a Ready Response and an Eager Patronage for the Work of Genuine Musical Art. On This Occasion (Sunday, November 10, Before the Blue Laws Were Enforced), There Were More Than 5,000 Persons in the Great Auditorium, Only a Part of Which is Represented in the Above Picture. It is Said on Good Authority That the Box Office Receipts Amounted to \$6,000—and This, in the Very Midst of the Financial Difficulties With Which New Yorkers Were at That Time Contending.

CHICAGO MADRIGAL CLUB IN CONCERT

Four Groups of Songs Finely Given
by Mr. Clippinger's Chorus—
Mr. Miles the Soloist.

CHICAGO, Dec. 16.—The Chicago Madrigal Club, under the baton of Mr. Clippinger, gave its first concert of the season in Music Hall, Thursday evening. The house was filled with an audience of music-lovers. The personnel of the club is remarkably good, as each member is an educated musician. The club gave four groups of songs which received excellent readings, and the shading was noticeably fine.

Thomson's "The Fairy Queen" opened the program and was followed by Elgar's "Evening Scene" and "Weary Wind of the West"; Franz C. Bornschein's "My Longshore Lass," Goodhart's "Crossing the Bar," Bridges's "Bold Turpin"; Palestrina's "When Flowery Meadows Deck the Year," Waelrent's "Ye Singers All"; the old English song, "On the Banks of Allan Water"; Mendelssohn's "Hunting Song," and "The Wood Minstrels" and Faning's "Song of the Vikings."

The soloist of the evening was Gwilym

Miles, the well-known baritone, who sang eight songs by Korbay, Wetzler, Schumann, MacDowell, Foote, Tschalkowsky and one old Irish song. Mr. Miles is an example of a thorough, painstaking and conscientious artist.

Mr. Clippinger's work with the Chicago Madrigal Club classes the organization, though the smallest of its kind, with the notable choral societies of Chicago.

C. W. B.

UNPOPULAR "POPULAR" MUSIC.

Chicago Audiences Apparently Prefer Heavier Orchestra Numbers.

"It is an interesting fact that so-called popular music fails to draw in Chicago, while the classic programs presented by the Symphony Orchestra in Orchestra Hall attract crowds that test the full capacity of the house," says the Birmingham *Age-Herald*.

"The orchestra management, listening to the old talk that many people wanted to hear music, but not of the 'severe' sort, announced a series of popular concerts as a special concession to supposed popular clamor. These 'pops' were outside of the Friday night course. Four of these popular concerts have been given, and the empty seats outnumbered those that were occupied. On the other hand, at every classic concert this season scores of people have been turned away, unable to secure even standing room."

HOLIDAYS AFFECT BERLIN AUDIENCE

D'Albert to Retire from Concert Stage—Hartmann and Zadora Give Recitals.

BERLIN, Dec. 10.—With the approach of the holiday season the concerts and recitals which, up to about a week ago, have averaged between eight and ten an evening, have diminished to an almost insignificant number and attendances have been small. The usual two performances of Bach's B Minor Mass by the Philharmonic Chorus, under Siegfried Ochs, will soon be given and the Sing-Akademie Chorus, under Georg Schumann will give Bach's Christmas Oratorio. The Royal High School of Music and the Philharmonischer Frauen-Verein are also preparing appropriate Christmas musical events, while at the theatres and operas, as well, Christmas bills are being rehearsed.

One of the most interesting of recent events was Arthur Hartmann's third and last violin recital. The program consisted of Bach's Concerto in E Major and the first Sonata, Goldmark's Air, a new Romanze by Fini Henriques, a composition by Pier Tirindelli dedicated to Hartmann,

Roman Statkowski's new "A la Cracovienne," Hubay's "Zephyr" and Hartmann's own "Szall a Madár."

Many Americans remember Michael Zadora, an American-born boy pianist, who as a prodigy of eight toured the United States some years ago in company with a noted pianist of eighty. His recent concert at the Sing-Akademie proved that his early brilliancy was not temporary but the harbinger of greater achievement. He is soon to make another tour of America.

It is announced that Eugen d'Albert has decided to withdraw entirely from the concert stage, in order to devote himself exclusively to composing. He has just completed another opera, with a tragic plot, the details of which have not been made public. He began to compose at an early age. When only ten he wrote an opera, "The Bride of the Rhine." A. O. A.

Mme. Nordica's Musicales.

Mme. Nordica will soon send out invitations for a musicale at Sherry's the night of January 12. Among the artists to sing will be Victor Maurel and Signor Constantino, and there will be other music as well. Many persons prominent in society will be among Mme. Nordica's guests.

Oskar Nedbal, of the Bohemian String Quartet, and director of the Tonkünstlerverein in Vienna, has been engaged as conductor of the People's Opera there, beginning next season.



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MISS GOODSON WITH ST. PAUL ORCHESTRA

English Pianist Warmly Received—
New Officers for the
Choral Club.

ST. PAUL, Minn., Dec. 16.—Katherine Goodson, the eminent English pianist, was received with general acclaim Tuesday night at the St. Paul Symphony Orchestra's second concert of the season. Miss Goodson came a stranger to St. Paul, but gesture and pose were immediately recognized by readers of *MUSICAL AMERICA* through various characteristic pictures of the artist that have been reproduced therein, and her playing richly fulfilled the promise of the many successful appearances recorded in its pages. Her work was marked by the dignity and poise of a strong individuality, yet her feeling for the orchestra and her appreciation of a sense of unity in solo and orchestral parts was plainly manifested in a superb rendition of the Grieg "A Minor Concerto," in which Miss Goodson and Conductor Emanuel worked as one.

The pianist appeared again in a group of solos consisting of the Brahms Rhapsodie, Op. 119, No. 4, and Chopin's Etude, Op. 25, No. 1, and Waltz, Op. 42. She gave further play to a charmingly delicate poetic fancy in Richard Strauss's "Träumerei," which she played as an encore.

The symphony of the program was that of Raff, in E major, Op. 177, No. 5, the "Lenore."

The St. Paul Choral Club held a business meeting last Monday night and elected the following officers: President, Luther Cushing; Vice President, Myron McMillan; Treasurer, S. H. Beek; Recording Secretary, Nellie A. Hope; Corresponding Secretary, Mrs. R. R. Dorr.

The following large and representative Board of Directors was also elected: D. F. Colville, C. W. Ames, C. O. Kalman, J. R. Mitchell, C. M. Grieggs, C. A. Severance, W. T. Luckow, Mrs. Henry Downs, G. M. Tibbs, G. H. Fairclough, A. L. McKechnie, Mrs. J. W. Chamberlin, D. F. De Wolf, E. T. James, H. C. McNair, Frederick Hein, C. H. Bigelow, Jr., Miss Gertrude Hall, Thos. Ervine, C. G. Titcomb, C. P. Noyes, B. F. Foster, Channing Seabury.

Harry E. Phillips, bass, and Wm. Warvelle Nelson, violinist, members of the faculty of Macalaster College, St. Paul, appeared in a chamber concert at Wallace Hall, Monday evening, December 7.

F. L. C. B.

SPANISH PRIMA DONNA'S PLANS ARE A MYSTERY.

Maria Gay of "Carmen" Fame Is Not
Yet Claimed by Either of the
New York Impresarios.

So rare is it for a prima donna to come to this country without being heralded in as extravagant terms as a highly imaginative press agent deems it judicious to indulge in, that considerable mystery surrounds the quiet manner in which Maria Gay, the Spanish singer whose *Carmen* has won her fame throughout Europe and South America and caused the Bizet opera to be put on twice a week during the late season at Covent Garden, stepped off an ocean liner when it docked in New York last week.

No contract, either already signed or in prospect, did she claim, "when reporters stumbled on to the fact of her having arrived. She did vaguely hint that she 'might see Mr. Conried.' She had come primarily to visit a friend singing at the Manhattan, she said.

Through the week various reports have been circulated to the effect that she had been engaged by one of the New York impresarios for a series of trial performances, but the authorities at both the Metropolitan and the Manhattan professed blissful ignorance of her presence here, to say nothing of having any arrangement with her for professional appearances.

It would seem that Mme. Gay has chosen to slip over thus quietly to spy out the land, as it were, in view of possible advances being made to her eventually by either or both of the New York impresarios, as her reputation in Europe should warrant her exciting considerable interest in this country.

Corinne Rider-Kelsey sings in "The Messiah" with the Handel and Haydn Society in Boston on Christmas Day.

BRAVE A STORM TO HEAR PADEREWSKI

Pianist's Admirers Venture Through
Rain, Snow and Slush for
New York Recital.

Rain, snow, slush and a cold, relentless gale did all they could to keep people from attending the second Paderewski recital at Carnegie Hall last Saturday afternoon. But the elements didn't succeed entirely, for the big auditorium was well filled. Speculators along the wet and windy curb were selling seats at "house prices," for those who turned out in such weather had not relied upon any chance to secure tickets at the last moment, and very little business was transacted.

The Bach-Liszt Prelude and Fugue in A minor; Beethoven's C sharp minor Sonata (Op. 27); Schumann's "Carnaval"; these Chopin numbers, Ballade in A flat, three etudes (Nos. 12, 3 and 7), Mazurka in B flat minor and A flat Polonaise; the pianist's own Nocturne; the Liszt arrangement of Wagner's "Spinnerlied" and Liszt's Rhapsody No. 10 comprised the program.

Enthusiasm on the part of the auditors was kept in restraint until the close of the program, when, by apparently unanimous consent, all remained in the hall for the usual demonstration and crowding about the stage.

Critical comment on Paderewski's playing is, now-a-days, practically superfluous. The characteristics of his art, the painstaking, scholarly manner in which he applies the touches of color that combine into a beautifully conceived and masterfully expressed picture, are known to all concert-goers. On this occasion one might have wished for a more interesting reading of Schumann's "Carnaval"; certainly it has been played in a more satisfying manner in New York within the last two years.

The Chopin numbers were given delightfully, and the Liszt Rhapsody came as a brilliant climax, arousing the listeners to applause that brought forth a half-dozen recalls.

WHY MRS. REYBURN ISN'T AT PHILADELPHIA OPERA

Declares She Is Denied "Point Suitable
to Dignity of Her High
Position."

Box-holders of both of New York's opera houses are expressing sympathy with Mrs. John E. Reyburn, wife of the Mayor of Philadelphia, who has declared that she has been and will be unable to attend the opera because she is given no opportunity to "hear the opera from a point suitable to the dignity" of the wife of the city's chief executive.

All the boxes for the Philadelphia opera season are taken and there is a long waiting list. The manager says there is not a "royal box" and that he doesn't propose to make one, but that Mrs. Reyburn may have orchestra chairs whenever she pleases. These, however, she doesn't seem disposed to accept.

In New York, if she comes here to hear the singers, Mrs. Reyburn will find no mayoralty box in either opera house.

MUSIC TEACHERS SMOKE TOGETHER.

Gather as Guests of Clef Club and Light
Pipe of Peace.

About seventy music teachers of New York gathered at Reisenweber's, Columbus Circle, on Tuesday evening, as guests of the Clef Club, which had invited them to smoke a pipe of peace together.

The occasion was delightfully informal and in air blue with the fumes of tobacco the teachers talked of the music life in New York or told stories—the narrator of the best yarn receiving a pipe. All the stories were finally voted so good that there were, perforce, pipes for all.

During the evening Carl G. Schmidt of the Clef Club invited those who were not members of the organization to become so and many responded.

Herbert Wilbur Green was chairman of the occasion and among the gathering were C. B. Hawley, Bruno Huhn, Signor Del Papa, Victor Dowling, G. Dinelli, Louis Dressler, S. Elmer, A. E. Johnson, S. B. Moyle, L. J. Munson, E. Presson Miller, H. V. Milligan, Frank H. Shepard, John C. Wilcox, Louis Arthur Russell, Edmund Severn, J. H. Stephen, Oscar Saenger, S. C. Bennett, Samuel B. Moyle, Senor Castelano and Charles Lee Tracy.

DAMROSCH DEFENDS SUNDAY CONCERTS

Conductor's Speech at Hearing on
"Blue Laws" is Loudly
Applauded.

At the public hearing on the proposed ordinance legalizing Sunday concerts, last Friday afternoon in the Aldermanic Chamber, Walter Damrosch was one of the principal speakers. His plea for a liberal interpretation of the laws was cheered. Mr. Damrosch said:

"We are, perhaps, among the hardest hit. For four years we have violated law unconsciously. The Symphony Society has arranged twenty concerts for this season. We usually have attendances of 2,000 or 3,000 people to listen to the masterpieces of music. The financial end is not entered into, except to pay the one hundred musicians for their work. But they do not consider the service they give as work. The Sabbatharians who find their theological arguments weak, fall back on the claim that Sunday should be a day of rest.

"My father, years ago, gave chamber music concerts in his home. What was done for a few friends then should be done today for the thousands of people in this city who love the music of Beethoven, Wagner and the masters.

"The music provided by the hundred musicians in the orchestra on a Sunday is worked out by those men and myself when we sweat blood on week days in preparation for the greatest perfection of those masterpieces that human nature is capable of. It is given to none of us to encompass God. Some see Him in the Old Testament, in the New, in the Koran, and the Talmud. All worship God differently. The underlying idea is God. Beauty is the inherent thought of all. And there are many who see superb beauty and the sincerest, intensest thought in the symphonies of Beethoven and the plays of Shakespeare.

"We claim the rights of American citizens. We do not want a Scotch Sunday in America."

The crowd applauded so much that Alderman Sturges had to declare that the hearing would be adjourned if order was not maintained.

"Some of these Scotch Sabbatharians would wear smoked glasses in the parks so they could not see the beauty of the trees," continued Mr. Damrosch. "Scotland is God-forsaken in some ways."

HAROLD BAUER SAILS.

Pianist on His Way for Extended Amer-
ican Tour.

A letter received by Loudon Charlton from Harold Bauer states that the pianist will sail for America on the *Adriatic* on December 18, reaching New York about Christmas. The tour which Mr. Charlton has arranged for Harold Bauer is an extended one and it will keep the famous artist steadily employed for the greater part of the winter. Among the cities in which bookings have already been made are Norfolk, Va., Richmond, Va., Charleston, S. C., Tampa, Fla., Mobile, Ala., Atlanta, Ga., Northampton, Mass., Cleveland, O., Syracuse, N. Y., Boston, Mass., Philadelphia, Pa., Bangor, Me., Wellesley, Mass., Hartford, Conn., Providence, R. I., and Poughkeepsie, N. Y.

Bauer will give a New York recital on January 28 at Mendelssohn Hall. On January 18 he will play with the New York Symphony Orchestra.

Adamowski Trio for Miss Farrar.

Boston, Dec. 16.—The Adamowski Trio of this city have been engaged to assist Geraldine Farrar, the prima donna soprano, in a concert in aid of the Melrose Highlands Congregational Church, January 28. Miss Farrar's services have been secured by the finance committee of the church and this will be her first public appearance for several years in this city, where she was born.

D. L. L.

GOODRICH DIRECTS BOSTON'S CECILIA

First Concert with New Conductor
Brings Forth Well-Known
Soloists.

BOSTON, Dec. 17.—César Franck's "The Beatitudes" was given this evening in Symphony Hall by The Cecilia Society, Wallace Goodrich conductor. This was the first concert of the thirty-second season and was Mr. Goodrich's first appearance as conductor. There was an audience of fair size. The society was assisted by an orchestra of sixty players from the Boston Symphony Orchestra, and Albert V. Snow, organist.

The soloists were Earl Cartwright, baritone; Ralph Osborne, baritone; Edward Johnson, tenor; Willard Flint, basso cantante; Mrs. Gertrude Holt, soprano; Mrs. Gertrude Stein Bailey, mezzo soprano; James H. Rattigan, tenor; L. B. Merrill, bass.

There were times when the work of the chorus was not altogether convincing, perhaps, but especially in the various climaxes the society made the most of the dramatic opportunities offered. Altogether the concert was most enjoyable, and under the able conductorship of Mr. Goodrich, the high standard of the society will surely be maintained.

Of the work of the soloists only words of praise can be spoken. Mr. Cartwright's voice is particularly well suited to the part he sang, and the same applies with equal force to Mr. Osborne and Mr. Flint.

Mr. Osborne sang the part of "Satan," Mr. Cartwright "The Voice of Christ," and Mr. Flint "The Angel of Death." These parts were invariably sung with marked dramatic effect and Mr. Johnson, who had the principal tenor part, made the most of his opportunities. Mrs. Holt and Mrs. Bailey sang their solos with pleasing effect.

The second concert of the season will be given Feb. 11, 1908, at which time Frederick S. Converse's "Job" will be given its first Boston performance, and Dvorak's "A Patriotic Hymn" will be produced. The soloists will be Mrs. Bertha Cushing Child, the Boston contralto; Daniel Beddoe, and Emilio De Gogorza.

D. L. L.

MR. STOJOWSKI PLAYS.

Distinguished Polish Pianist Gives Re-
cital at Institute of Musical Art.

On several occasions in the past Sigismund Stojowski, the Polish pianist, has given demonstrations of his eminent attainments as an interpreter of pianoforte literature, but he has never revealed his artistic stature in a more favorable light than at a recital he gave at the Institute of Musical Art on Thursday of last week, as the third in the series of artists' recitals arranged for the benefit of the pupils of this well-known New York school.

The program comprised the Prelude and Fugue on the name B-A-C-H, attributed to the great Bach himself; a Pastorale and Capriccio by Scarlatti, Beethoven's Sonata in F major, opus 54, and a group of Chopin—the ballade in F minor, the mazurka, opus 56, No. 2, opus 41, No. 1, and opus 50, No. 1; the Nocturne in F major, opus 15, No. 1, and the Scherzo in C sharp minor.

Mr. Stojowski's playing of this well diversified program made a profound impression upon his receptive hearers, who insisted upon having the list lengthened. His versatility of style and his unfailing skill in grasping and illustrating the essential spirit of each composition served to make the recital not only of absorbing interest but of high educational value as well. The recital hall was crowded to the doors.

Mr. Sousa Well Again.

John Philip Sousa, the popular band director and composer, who was seriously ill as a result of ptomaine poisoning during his recent tour, has completely recovered, and on Wednesday went to Washington to spend the holidays with his family.

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BROOKLYN WELCOMES CARREÑO'S RETURN

Eminent Pianist Warmly Greeted at
Concert of the Damrosch
Orchestra.

Despite the hostile weather conditions last Saturday afternoon, Brooklynites turned out in large numbers and many went over from Manhattan to the Baptist Temple to greet Teresa Carreño on her first appearance in the East of her present American tour. The Brooklyn Institute of Arts and Sciences could claim the honor of re-introducing this world-renowned pianist, after an absence of eight years, as the soloist of the second concert given under its auspices by the New York Symphony Orchestra.

From the orchestra's repertoire Walter Damrosch had selected Berlioz's descriptive "Symphonie Fantastique," Gounod's "Little Symphony for Wind Instruments" and Sir Edward Elgar's march, "With Pomp and Circumstance." The work chosen for Mme. Carreño's rentrée was Tchaikowsky's Concerto in B flat minor, which was placed after the Berlioz symphony.

The appearance of Mme. Carreño among the musicians was the signal for a ringing outburst of applause that meant more than the warm welcome a loyal American audience is prone to give a favorite artist returning after a long absence. That it was, of course, but there was in it, as well, a spontaneous expression of personal affection such as is seldom found between artist and public. The applause continued until she had twice risen from the piano to bow before Mr. Damrosch could begin the introductory orchestra measures of the concerto. A similar demonstration followed each movement, and at the end a most energetic effort was made to set at defiance the "no encore" rule that prevails at these concerts.

It would be difficult to conceive of a more brilliant, masterful and well-poised performance of the Tchaikowsky concerto than it received at Mme. Carreño's hands. This artist has always been a player of pronounced individuality and temperamental charm, and her art now, as exemplified last Saturday, has attained a greater breadth and authority than ever, without losing a whit of its old-time imposing brilliance of style. Apart from the rich play of imagination that lent to her reading of the familiar work a rare atmospheric glamor, her performance was noteworthy for the remarkable mastery of tonal resources it revealed, from the singing legato of the exquisitely phrased andantino to the overwhelming climax of the finale. It was a fresh, intimate, sparkling performance, conceived on broad lines, eminently sane and satisfying.

At the postponed concert of the New York Symphony Orchestra at Carnegie Hall next Sunday, Mme. Carreño will make her reappearance in New York. The same program will be repeated without change.

Herve D Wilkins gave a piano and song recital in Rochester, N. Y., December 17.

OREGON GIRL A PARIS CHURCH SOLOIST

Mary A. Case, One of
Frank King Clark's
Pupils, Receives an
Important Appointment—Beautiful
Painting of Wag-
nerian Characters
Now on Exhibition
in American Teach-
er's Studio.

PARIS, Dec. 14.—Mary Adele Case, an advanced pupil of Frank King Clark, has recently been appointed contralto soloist of the American Church, No. 21 Rue de Berri, Paris. She is an Oregon girl, with a beautiful voice, and has made her way entirely by herself. Her singing is attracting much attention in Paris and everywhere a fine career is predicted for her.

The present season has been one of the busiest ever experienced by the popular American teacher, Mr. Clark. His studio musicales are always affairs of great interest to the big American colony here and are invariably well attended.

Added attraction is now found in these studios through the recent acquisition of a large painting, "The Music of the Gods," the work of an American, Marcus Simon. A few Sundays ago Mr. Clark sent out invitations for an inspection of this beautiful art work, the canvas of which is five feet in height and seven feet long.

The painting depicts the principal characters of Wagner's "The Ring of the



MARY ADELE CASE.

Nibelungen" and is truly Wagnerian in spirit.

Joint Recital in Boston.

BOSTON, Dec. 17.—Nina Fletcher, the accomplished young violinist, and Richard Platt, the Boston pianist, played a joint private recital at the home of Mrs. John Perry in the Fenway, this city, last week. This is one of a number of private musicales in which Miss Fletcher and Mr.

Platt are appearing this season with great success in and around Boston. Miss Fletcher will play at a concert in New Bedford, January 2.

D. L. L.

Kitty Cheatham, the *diseuse*, gives her annual New York "holiday" recital on Friday afternoon next week, at the Berkeley Theatre.

SONATA EXPLAINED BY DIRECTOR ARENS

Second Chamber Music Concert of
People's Symphony Auxil-
iary Club.

The People's Symphony Auxiliary Club, which has an unusually large membership on the East Side, is at present studying the sonata form of music composition. Their second chamber concert, given Friday of last week in Cooper Union, at which the Sam Franko Quartet, Pearl Benedict, contralto, and Maud Babbage, at the piano, appeared, was devoted largely to the sonata, Mozart's Sonata, G Major, for violin and piano being used for purposes of illustration.

At the next chamber concert, to be held in Cooper Union on January 3, the Olive Mead Quartet will play, and Beethoven's sonata "Pathétique" will be featured.

The People's Symphony Auxiliary Club is doing unusually good work in educating the people of the East Side and other parts of the city along musical lines. F. X. Arens is musical director. There were not less than 2,000 club members at the concert Friday when Mr. Arens gave a talk on the sonata explaining its different movements and themes and telling the composers who have done most in its development.

It was an interesting audience to watch, too. Factory workers, sweat shop men and women, clerks, and others better dressed were among those present. Every person seemed to be a student, and there was an intense silence while the lecturer was talking and every note of the music was listened to with real interest and intelligence.

The Sam Franko quartet, which is composed of Sam Franko, John M. Spargur, Joseph Kovarik and Louis Heine, played Bazzini's Quartet in D minor to excellent advantage, bringing out the beauties of the score in charming fashion.

Miss Benedict sang eight songs by Schubert, Franz, Brahms, Grieg, Smith and von Wickede and was enthusiastically applauded. She is a tall, graceful girl with a voice of considerable beauty and volume, her lower register being particularly good.

Pittsburg's Apollo Concert.

PITTSBURG, Dec. 16.—The Apollo Club, Rinehart Mayer, conductor, gave the first concert of its twelfth season Tuesday night, with Mme. Corinne Rider-Kelsey as soloist. Parker's "Blow, Blow, Thou Winter Wind," Harker's "A Wet Sheet and a Flowing Sea," Nevin's "Wynken, Blynken and Nod," choruses by Harker, Attenhofer, S. Archer Gibson, Mark Andrews, Neidlinger and Daniel Protheroe numbered among the club's offerings. Mme. Rider-Kelsey won genuine success in the interpretation of three Grieg songs, "Mit Einer Wasserlilie," "A Swan," "A Dream," von Fielitz's "Am Lindenbaum," MacDowell's "The Blue Bell," and three songs by La Forge.

Reed Miller, the New York tenor, was one of the soloists Wednesday at the Troy, N. Y., performance of "The Messiah" and is scheduled to sing on December 25 and 27 in Chicago.

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CHORAL MUSIC AT SAFONOFF CONCERT

New York Philharmonic Society Has
Assistance of Three Well-
Known Soloists.

The third pair of concerts of the Philharmonic Orchestra brought forth music of an unusual character and began with the performance of "The Flight into Egypt," by Berlioz, the second part of the sacred trilogy "The Infancy of Christ." It has been long since this work has been given in New York and it fell graciously on the ear. The tenor solos were taken by Dan Beddoe, who sang with his well-known sincerity of sentiment and flawless delivery. The Bach Choir of Montclair also made an excellent showing in the choral part.

The closing number of the program was Schriabner's first Symphony, distinctively Russian and well remembered through its having been performed less than a year ago by the Russian Symphony Orchestra. Then, however, the sixth movement, which calls for the use of a choir, was not given. At the Philharmonic concerts this movement gave Mr. Beddoe and the Bach Choir further opportunities to distinguish themselves and also brought forward Rosemarie Campbell, the gifted young contralto. Miss Campbell displayed a fresh, warm, appealing voice, under excellent control, and sang with noteworthy ease and authority, while Mr. Beddoe again used his clear, resonant tenor with imposing effect. Both artists were warmly applauded.

Between the Berlioz cantata and the Scriabine symphony Ernest Schelling played Chopin's F minor piano concerto. He gave a frank, straightforward and manly performance of the beautiful work. He did not strive for towering dramatic climaxes nor did he oversentimentalize the larghetto movement. The playing was much better than the accompaniment, in spite of which the pianist gave a finely felt, finely phrased, technically lucid and altogether admirable reading of the work. His art won enthusiastically appreciative applause from the large audience at both concerts.

Gottfried Galston, the young German pianist, who began a series of five single

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composers' evenings in Berlin with a Bach evening, following it up with a Beethoven program, has now given a Chopin recital. Some doubt is expressed by Berlin critics as to the advisability of so young an artist's attempting so gigantic a task as he has set himself.

PITTSBURG ORCHESTRA PLAYS IN BUFFALO

An Ovation for Kreisler, the Soloist,
Who Adopts Strategy to Avoid
Many Recalls.

BUFFALO, Dec. 16.—The second concert by the Pittsburgh Orchestra, under Emil Paur, with Kreisler as soloist, was given before a large audience at Convention Hall last Monday, and again was a great success. The program opened with Goldmark's delightful Spring Overture, after which Tchaikowsky's "Pathetic" Symphony was most beautifully played, making a great impression, as Paur is a master in interpreting dramatic moods. Weber's "Invitation to the Dance" was liked so well that an encore was given. Liszt's Rhapsodie was a brilliant closing number. Kreisler appeared only in Lalo's "Symphony Espagnol" with the orchestra and made such a tremendous impression that the audience recalled him again and again until he showed his determination not to play again by walking through the hall with his coat on, bowing his way out.

M. B.

For Grand Opera in Brooklyn.

To the Editor of MUSICAL AMERICA:

With almost every conceivable obstacle in our way, we have now, unaided, given two grand operas successfully by local singers at Association Hall. The unanimous praise with which "Martha" was received was hardly expected, considering the difficulties we labored under, owing to sickness, etc. We now assure the public that we are ready to co-operate with other organizations and undertake at once the production of other operas. Lest it be thought that any of the principal singers who took part in the "Magic Flute" and in "Martha" will necessarily sing the leading rôles in the coming productions, we wish it to be distinctly understood that the Allied Arts Association does not wish to control the new opera company and that its present management will gladly step aside to make room for others. However, since there must be some head to every movement, we will undertake the organization of the new company, and we now invite all singers available for future productions to communicate with us within the next ten days by writing or calling at the office of the Association, No. 26 Court street, during the day, or at the home of the president, No. 83 Midwood street, in the evening. Appointments may be made by telephone if desired.

E. V. B.

Brooklyn, N. Y.

PHILADELPHIA WILL HEAR MISS ALTEMUS

Pianist Returns from Europe to Play
in Native City—Other
Music News.

PHILADELPHIA, Dec. 16.—This week's Orchestra concert will be of special interest to Philadelphians because of the appearance as soloists of Ethel Altemus, the talented young pianist, a native of this city. This will be her American début, and it is most appropriate that it is made in the city of her birth. After studying here she went abroad and studied under Breitner in Paris, then Moszkowski, and for the last four years she has had the benefit of the personal instruction of Leschitzky, at whose earnest solicitation she ceased her studies for the concert stage. She will play the Saint-Saëns Concerto in G Minor, for piano and orchestra. Musicians who have heard her, predict a most brilliant future for the young artist.

The third public service of the Church Choral Society was given last week in Holy Trinity Church, under the direction of Ralph Kinder, organist and choirmaster. The society rendered, very effectively, Bach's "Bide With Us" and Mendelssohn's "Hymn of Praise." Mr. Kinder, who played the service, was assisted by Harry A. Sykes, organist of the M. E. Church of the Covenant, this city, and Richard G. Appel, organist of the First Reformed Church, Reading, Pa. The service was largely attended. On Saturday afternoons during January, Mr. Kinder will give his annual series of organ recitals. His programs will represent the French, English, German and American schools. The soloists at these recitals will be Maude Sproul, contralto; Helen Ware, violinist; Ruth Fassig, of Reading, soprano and William H. Pagdin, tenor.

Among the prominent organists here, who, notwithstanding the rush of the Christmas season, are busily engaged in concertizing or giving special oratorio performances, may be mentioned Frederick Maxson, who is to give a recital in Convention Hall, Buffalo, N. Y., early in January; F. Avery Jones, of St. Mark's, whose choir sang Bach's "Sleepers Awake," and part of Haydn's "Creation," last week; S. Wesley Sears of St. Clement's, whose choir sang the first part next Sunday, and Dr. M'Ward, who announces that his choir will give a series of special musical services, at which selections from the works of Handel, Haydn, Rossini and Stainer will be sung. In this connection it may be said that Dr. M'Ward rounds out his twentieth year of service as organist of St. Mark's

Lutheran Church, and these services are to be given as commemorative of this event.

The churches here are about evenly divided as to the celebration of Christmas Day. Some will observe the 22nd and others the 25th. In all of the Episcopal churches, of course, the observance will be on the day itself.

S. T. R.

SALARIES FOR SINGERS.

What Some of the Popular Operatic Artists Are Said to Receive.

How much do the various operatic favorites receive for their work during one New York season? No one really knows but the impresario and the singer, and they won't tell. Sylvester Rawling, who writes of musical matters in the *Evening World*, has devised this list, which though it is not guaranteed to be accurate, comes pretty near the truth:

Melba	\$3,000
Tetrazzini	2,500
Nordica	1,800
Mary Garden	1,500
Sembranch	1,500
Eames	1,500
Calve	1,500
Schumann-Heink	1,500
Gadski	1,000
Geraldine Farrar	700
Cavalieri	700
De Cisneros	600
Bressler-Gianoli	600
Gerville-Reache	600
Louise Homer	500
Russ	400
Caruso	2,350
Chaliapine	1,500
Bonci	1,000
Renaud	1,000
Zenatello	1,000
Plancon	1,000
Knote	1,000
Van Rooy	1,000
Bassi	900
Dalmores	700
Sammarco	700
Ancona	700
Didur	500
Gilbert	500
Burgstaller	500
Scotti	500
Stracciari	400

Kubelik and Hambourg in Chicago.

CHICAGO, Dec. 16.—Jan Kubelik and Mark Hambourg appeared here in recital yesterday afternoon in Orchestra Hall. The "Kreutzer Sonata" and "Sonata C Minor" of Grieg, played by these two artists, received brilliant interpretation. Kubelik was also heard in Wieniawski's "Scherzo-Tarantelle" and Sarasate's "Zigeunerweisen," accompanied by Ludwig Schwab. Mr. Hambourg played two Chopin numbers, the Nocturne E Major and Etude in G Flat, Schumann's "Arabesque" and a Mendelssohn-Liszt number, "Wedding March."

C. W. B.

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CINCINNATI HEARS TWO GREAT ARTISTS

Carreno and Kubelik in Recitals—
Other News of Musical Activity.

CINCINNATI, O., Dec. 16.—Two affairs of great interest to Cincinnati music-lovers were given in Music Hall last week. On Thursday evening, Mme. Teresa Carreno made her bow to a Cincinnati audience after many years absence and on Saturday afternoon, Jan. Kubelik appeared in recital.

On Wednesday evening in Conservatory Hall the Conservatory String Orchestra, under the direction of Chevalier Pier Adolfo Tirindelli, gave a most interesting program and be it said to the credit of Chevalier Tirindelli and the young performers, the results were most gratifying. In this case it is indeed a pity that the affair was not given in Music Hall, for the beautiful little auditorium in the Conservatory, which for ordinary affairs is quite large enough, was packed to the doors and indeed many were unable to find even standing room.

Another splendid affair was given in Conservatory Hall Monday evening, December 9, a chamber music concert by Douglas Boxall, pianist; Bernard Sturm, violinist; and Julius Sturm, cellist.

Conductor Van Der Stucken continues his regular rehearsals with the May Festival chorus, and such progress has been made with the works under preparation that one may venture a comparison. As everyone knows, the chorus of the 1906 Festival was far more satisfactory than in many years and the present body promises to be even better than the notable successful one of two years ago. Last week Mr. Van Der Stucken began the review of the "Seasons," which will be on the program the opening night of the Festival. A new choral work which has been determined upon and which will be given on the last night of the Festival in conjunction with the Grieg "Olaf Trygvasson" is "The Pilgrimage to Kevlaar," by E. Humperdinck, who recently gained much publicity through his "Hansel and Gretel."

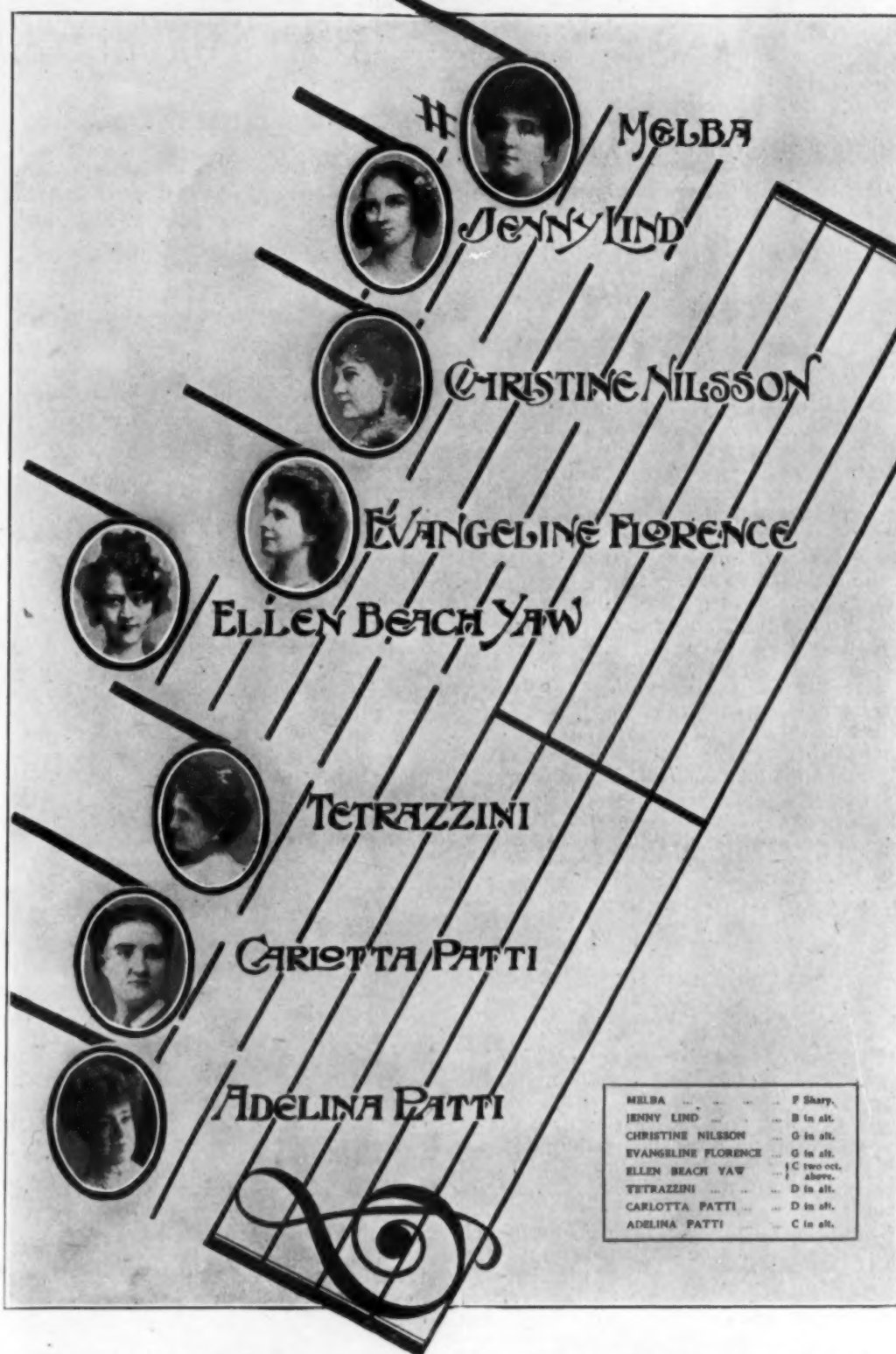
Among the affairs of minor importance given during the past week was a performance of "Esther" at the Odeon on December 12. The soloists included Anna A. Hans, Will Miller and Fred Proctor. A piano recital by Frl. Ida Lichtenstader attracted a large audience to Conservatory Hall Thursday evening.

As the concert season progresses the demand for Cincinnati artists seem to increase. On the evening of December 5, Mary Conrey, the well-known Cincinnati coloratura soprano, who came into prominence by being chosen understudy to Mme. Gadske at the last May Festival, filled an engagement in Springfield, Ohio, with the Philharmonic String Quartet of this city, and Miss Conrey has been engaged as soprano for the "Messiah," which will be given by the Mozart Society of Pittsburg on December 27.

On December 19, Joseph Schenke, who is perhaps the most widely-known of Cincinnati tenors, will assist in the "Messiah" at Greenville, S. C.

Friday evening a trio composed of Hans

HIGH NOTES EXCHANGED FOR GOLD



SOME HIGH NOTES REACHED BY WORLD-FAMOUS SINGERS.

Mme. Tetrazzini's Triumph at Covent Garden, Which is Due, in Part at Least, to Her Remarkable Top Note, Has Again Called Attention to the High Notes Attained by Famous Singers. A Scale of These Was Given in the London "Mail" the Other Day, and This Has Been Adapted by "The Sketch" by Inserting the Portraits of the Singers in Their Top Notes.

Richard, pianist; Bernard Sturm, violinist; and Julius Sturm, cellist and with the assistance of Oscar Ehrgott, baritone, gave a splendid program in the great Memorial Hall in Columbus, Ohio, where they were greeted by an audience of 2,500 people.

F. E. E.

Düsseldorf has just been hearing Max Schillings's "Der Pfeifertag" for the first time and has registered its approval of the work.

Max Vogrich, formerly a resident of New York, has followed up the production of his opera "Buddha" in Weimar with two evenings of his own compositions in Berlin, in the first of which scenes from the opera were sung, the second being devoted to his piano pieces and songs.

Tschaikowsky's opera "Iolantha" met with only moderate success on its recent first production on Italian soil, at the Bologna Municipal Theatre.

AUGUSTA COTTLOW AIDS MAC DOWELL

Piano Recital Given for Benefit of
Composer in Mendelssohn Hall.

PIANO RECITAL BY AUGUSTA COTTLOW, MENDELSSOHN HALL, NEW YORK, December 12. The program:

BACH—Organ Prelude and Fugue in D major.

BRAHMS Romance

CHOPIN—Romance, F sharp minor.

Scherzo, C sharp minor.

DEBUSSY—C'laire de Lune.

Prelude, A minor.

MACDOWELL—Will o' the Wisp (Woodland Sketches, Op. 51).

An Old Love Story, Fireside

Tales, Op. 61.

Of Br'er Rabbit, Fireside Tales,

Op. 61.

Czardas, Op. 24, No. 4.

Sonata Tragica, Op. 45.

Largo maestoso—Allegro risoluto.

Molto allegro, vivace.

Largo con maesta.

Allegro eroica.

Miss Cottlow, who is now recognized throughout the country as perhaps the leading exponent of Edward MacDowell's music, was selected by the Women's Philharmonic Society to give this recital for the purpose of swelling the fund that is being raised for that composer. It was announced during the evening that the fund has now reached \$38,693.

The Busoni arrangement of Bach's Organ Prelude proved to be a work of brilliant contents, and the young American pianist played it with admirable command, displaying a remarkable interpretive power and exceptional technical equipment. Naturally the MacDowell items aroused the greatest interest of the evening.

In the Sonata Tragica Miss Cottlow won a genuine artistic triumph. Her keen appreciation of the dramatic spirit that dominates this work and the broad conception revealed in her performance deeply impressed her hearers.

Press comments:

"As Miss Cottlow played it ("Sonata Tragica") it seemed as though one were not present in a concert room, but in the presence of a great grief. Miss Cottlow wisely made no pause after the slow movement, but attacked the finale immediately. And at the close a hush of several seconds before any applause was heard was sufficient indication of the rapport of the audience. And when the applause did come Miss Cottlow evidently felt that the emotional strain had been too great, so she acknowledged it by playing "To a Water Lily" from the "Woodland Sketches."—Henry T. Finck in the *Evening Post*.

"She is not afraid of study and avoids the beaten paths followed by so many of her fellow-pianists. Miss Cottlow gave a wonderful performance of this MacDowell work, one which brought out every suggestion and which was as deeply affecting as it was sweetly mastered."—Emily Bauer in the *Evening Mail*.

"Miss Cottlow gave pleasure by her sincere and thoroughly musical interpretations."—New York Herald.

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MME. SAMAROFF AND SCOTTI IN BOSTON

Society Musicale at Hotel Somerset Introduces Two Noted Artists.

BOSTON, Dec. 16.—The first in this season's series of morning musicales at the Hotel Somerset, under the direction of Mrs. Hall McAllister, took place to-day with Mme. Olga Samaroff and Antonio Scotti as the artists. Mr. Scotti sang the Prologue from "Pagliacci," Tosti's "L'Ultimo Canzone" and Mozart's "Serenata (Don Giovanni)" and the aria "Fin ch'an del vino." Mme. Samaroff played Schumann's "Novelette," Brahms's "Capriccio," Chopin's Ballade in A flat major, Grieg's "Nocturne," Debussy's "Danse" and Liszt's Hungarian Rhapsody, No. 15.

The large ball room at the Somerset was nearly filled with an audience composed largely of Boston society women. The artists were warmly, if not enthusiastically, received. Mr. Scotti was in excellent voice and the honors were shared equally between the artists. Mme. Samaroff has a particularly pleasing personality and she adds to that through musicianship and attainments of an unusual character. Her playing of the Ballade in the first group and the Grieg "Nocturne" in the second group should be signaled out for special mention.

D. L. L.

TETRAZZINI EXPLAINS HER CONTRACT WITH CONRIED

And the Metropolitan Impresario Maintains She Is Bound to Him Till Next May.

Luisa Tetrazzini, who, according to Oscar Hammerstein's announcement, will make her first appearance at the Manhattan on January 15, does not seem disturbed by the prospect of Mr. Conried's attempting to prevent her from singing at the Manhattan. In an interview with a representative of the New York World in London a few days ago the diva discussed the business relations she had had with the impresario of the Metropolitan.

"Recently in Milan he told me he would prevent my singing anywhere in the world. He told me this in my box at the Scala. And has he succeeded in doing so? He overrated his influence.

"I made his acquaintance on board the Kaiser Wilhelm II, when I was going to Havana and Mexico to fill a series of operatic engagements. He knew this, and, thinking I might be useful as one of his company at the Metropolitan, but not wish-

ing, naturally, to engage me till he had heard me sing, asked me if I would do so at a concert which was to be given on board for the benefit of some Sailors' Home. Always being a bad sailor and suffering much from sea-sickness I declined, adding, nevertheless, that if he wished to hear me sing he could do so at his house or at the theatre in New York, as I would be there a day or two transshipping for Havana.

"I gave him what we call an audition at the Metropolitan Opera House. He was so pleased that he asked me if I would sign a contract for three years. I said I would, and accordingly he presented one for my signature. On reading it over I saw that it contained a clause prohibiting my singing in the United States, Mexico and Havana for any one but him.

"Whereupon I said, 'I did not come to New York to see you. I am on my way to Mexico, Havana and San Francisco in fulfillment of contracts which were signed long before I came here.' Seeing that I would not sign, he told me I might sing at these places and urged me not to leave New York without signing, which I did, taking his word that the change was made in the contract. Then followed the injunction suit at San Francisco, which, my manager then, Mr. Leahy, of the Tivoli, won."

Mr. Conried, when interviewed regarding these statements, denied that he had threatened to prevent Mme. Tetrazzini's singing anywhere in the world, but maintained that his contract forbade her singing anywhere in the United States excepting under his management. It expires next May.

FLONZALEY QUARTET HERE.

First Concert in New York Will Take Place January 14.

The Flonzaley Quartet is to make its first New York appearance under Loudon Charlton's direction at Mendelssohn Hall on the afternoon of January 14. This organization has just returned from a European tour and during its travels gained many new triumphs. A series of concerts given in Munich were among the most notable of its appearances abroad. Of one of these, the critic of *Der Konzertsaal* wrote:

"Enthusiastic applause not only after each number but also after each movement, and especially at the close of the concert, showed that the public well appreciated the importance of the performance and proved its gratitude for the rare pleasure afforded it. The flowery beauty of tone, the marvelous perfection of ensemble playing, and its profound and spirited interpretation afforded the purest of pleasure to the listeners, who promptly appreciated the eminent worth of this association of artists."

Prof. Metzner's model for the projected Mozart statue for the Landestheater in Prague having been accepted, the bronze figure will be begun at once. It is to be unveiled next October.

RIDER-KELSEY WITH THOMAS ORCHESTRA

Beethoven's Birthday Celebrated by Director Stock and His Musicians.

CHICAGO, Dec. 16.—The Theodore Thomas Orchestra celebrated Beethoven's birthday a day in advance this year with the advance spirit of the Christmas holidays.

Director Stock's independence in departure from tradition was evidenced in the opening number, which was Lassen's Beethoven overture, a selection not altogether familiar but a reverent transcription and interpolations of themes from the works of the Titan of the symphony. The director and his instrumentalists had carefully restudied "Eroica" and "Leonore" and their interpretation was well nigh faultless in the sustaining of exalted ideals and revealing the rich lyric values of these noble compositions.

Mrs. Corinne Rider-Kelsey, soprano, the soloist, a most satisfactory and capable singer, whose interpretation and tone production is to be commended, sang the scene and aria "Ah Perfido." In response to hearty recall she finally gave "Freudevoll" and "Leidvoll" from the "Egmont" music.

C. E. N.

HUGO HEERMAN QUARTET.

Second Concert Given by Worthy Chicago Organization.

CHICAGO, Dec. 16.—The worthy artistic organization, the Hugo Heermann Quartet, which is being forwarded by F. Wight Neumann, gave its second concert last Wednesday in Music Hall and emphasized the previous impression of its merit. Hugo Heermann, the ruling spirit of the little company, was recognized in Germany as a quartet player par excellence and has in the brief life of the present organization made his presence felt potentially. The other members are Bruno Steindel, Hugo Kortshak, and Emil Heermann.

The Haydn G Major Quartet opened the recital pleasantly, but the Schubert Quartet in D minor disclosed even more advantageously the finer qualities of the players in genial warmth of interpretation, technical accuracy, and impressive breadth of musical style. The final feature was Dvorak's quintet, with Mrs. Edwin N. Lapham at the piano.

C. E. N.

The Music Lesson.

Music isn't so tedious to learn, for if one will but "note" all the marks, why the "rest" will be fun.

A whole note's a note with a hole in it; see?

Surely that is as simple as simple can be.

A half-note is quite like a whole note; a stem To the former is all that distinguishes them.

A quarter-note looks like a half; but its head Isn't white, but as black as a pocket instead.

All the other notes look as the quarter-notes do, Excepting their stems, which have tails to them, too.

And though the true reason seems rather remote, Still the greater the tail is the smaller the note.

The rests are put in, so I've heard people say, For those who hate music, yet must hear you play:

Who, while you "perform," act as if they'd be lots Better pleased were it all rests instead of in spots.

—Nixon Waterman in *The Circle*.

DIRECTORS DEFEND CONRIED.

Deny Report of Enforced Resignation of Metropolitan's Impresario.

A rumor to the effect that Heinrich Conried would soon be asked to resign as director of the Metropolitan Opera House was published conspicuously in the New York World Friday morning of last week. It was stated in this article that Mr. Conried had caused so much friction in the ranks of the institution that his "requested resignation" shortly was a "practical certainty," and it was furthermore intimated that business irregularities had been discovered in the management of the opera house.

The executive committee of the Conried Metropolitan Opera Company held a meeting later the same day, and issued a statement to the effect that there was no truth in the rumor and that the board had absolute confidence in Mr. Conried and his administration.

Concert at the Catholic Club.

A concert of more than ordinary interest took place Sunday evening at the Catholic Club of the City of New York, with these well-known artists in charge of the program: Banner-Kronold String Quartet, Eva Mylott, contralto; Hans Kronold, 'cellist; Michael Banner, violinist; Carl Binhak, viola; Herman Kuehn, violin, and Julia Waixel, accompanist.

Maud Allan, a California dancer, who is a disciple of Isadora Duncan, gave an exhibition of her art in Berlin last week. Like Miss Duncan, she expresses in movements of the dance her interpretations of classic compositions.

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THE MAN WHO WILL DIRECT MME. NORDICA'S OPERATIC VENTURE

Ernst Von Possart Will Have Charge of the Artistic Affairs of the So-Called "American Bayreuth" on the Hudson.

One of the interesting announcements made some time ago in *MUSICAL AMERICA* in connection with Mme. Nordica's plan to establish an opera house and an institute of musical art on the Hudson was that of the engagement of Ernst von Possart as artistic director of the project.

In an article printed by the *New York Times* recently many significant facts were given concerning the life and work of the man who will play so important a part in this so-called "American Bayreuth." Von Possart has many claims to distinction. For forty years he dominated the German stage as the leading portrayer of the big classic rôles, later merging this feature of his work into that of Intendant of the royal stages of Munich. Still later came the realization of Wagner's own dream, that of an especial stage for the production of his music dramas in Munich. It was due to the initiative and energy of von Possart that the erection of the Prinz Regenten Theater was made possible, and a second Mecca provided for the musical pilgrims from all lands.

The success of this enterprise has become history, and the brilliant Wagner performances in Munich have seriously depreciated the value of Bayreuth traditions.

Two years ago Ernst von Possart stepped down and out of the place in the Munich art life which, in one capacity or another, he had filled for forty years.

The story of Ernst von Possart's artistic career is lacking in some of the features which usually characterize the biographies of great men. He did not have to fight his way to fame through bristling hedges of poverty and parental opposition, a condition of affairs usually accepted as the birthright of genius. He was the son of prosperous parents, who, at the time of the birth of this gifted son (1844), were living in a house on Unter den Linden, Berlin's historic avenue.

At nineteen von Possart was already on the stage in Breslau, and even in the smaller rôles at first allotted to him he soon gave revelation of the "convincing powers" which were later to give him his authoritative position in the art world. It was in this provincial theatre one evening that he was playing the part of a murderer, who, convicted by his conscience, despairingly takes his own life. The realistic psychological delineation so affected a man in the upper gallery, who three days before had committed a murder, that he went the next day and gave himself up to the police.

At the age of twenty-one von Possart was already famous, and soon afterward



ERNST VON POSSART.

For Forty Years a Conspicuous Figure in the German Art World.—He Will Be the Artistic Director of the Lillian Nordica Opera and Festival House.

came the call to Munich which was destined to become his future home and the chief scene of his artistic labors.

Von Possart has been eagerly sought after to lend his art and personality to the christening of new works. It was he who first gave "Manfred"—the Byron text and

Schumann music—with its proper stage setting, costumes, choruses and other accessories. The first presentation was given in the little rococo Residenz Theatre in Munich.

A graceful tribute came to von Possart from the widow of the great composer, in

For Many Years He Was the Leading Figure in Germany's Dramatic Life—A Competent Manager for Singer's Project.

recognition of the propaganda he had made for the at that time unknown "Manfred."

Clara Schumann invited herself to the Possart villa, and for an entire evening devoted her incomparable art of piano playing to the actor and his family. Another interesting anecdote in connection with "Manfred" happened during one of von Possart's American tours. So many albums were sent to his hotel to be inscribed that he usually set apart Sunday as the day for absolving this task. One of his favorite inscriptions was "Schmerz ist Erkenntnis," which he insists he wrote at least 450 times in the course of a few weeks. One day his manager happened in when von Possart was engaged in this task, and, much interested, wished to know what it was he was writing. Von Possart explained that it was a line from "Manfred," adding a few remarks as to the European success of the work.

The managerial mind was at once seized with a further idea for exploiting his "star." "Write this quotation from 'Manfred' in every album that is sent you until October," was his mystifying order, the meaning of which was made clear when at the end of that time announcement was made that Ernst von Possart would give a reading of "Manfred" at the Metropolitan Opera House. The musical direction was in the hands of Walter Damrosch, and, as might have been expected, the three performances were given to enthusiastic and crowded houses.

Von Possart has been twice at the Irving Place Theatre, once in 1888-'89 and again in 1890-'91.

The title which von Possart now possesses was granted to him by the Bavarian Government not, as many suppose, in order to establish his eligibility to the post of Court Intendant; it was conferred on him after he had entered upon his duties, and as an especial mark of recognition of his services in carrying to a successful issue the first Mozart Festival in Munich, a musical season which still draws crowds of music lovers to the Bavarian capital each Summer. The Munich municipal authorities, in order not to be outdone in appreciation by their royal master, paid their own tribute to von Possart by giving his name to one of the streets in the vicinity of the Prinz Regenten Theater.

The Prinz Regenten Theater in Munich is built after the Bayreuth model, amphitheatrical, no balconies, and covered orchestra, and it is this plan which Mme. Nordica, by the advice of Herr von Possart, expects to follow in the erection of her American Festival House.



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BOSTON PIANIST A RISING ARTIST

Jessie Davis to Appear with Miss Farrar, Gerville Reache and Fritz Kreisler.

Boston, Dec. 16.—Jessie Davis, one of Boston's well-known pianists, will play at the Terry series of concerts at the Somerset Hotel later in the season and is also making plans for a recital in this city. She will also play for Geraldine Farrar, Gerville-Reache and Fritz Kreisler, in connection with another series of concerts to be given the latter part of this month and in January at the Somerset.

Miss Davis has been intimately connected with music in Boston for several years and has met with well deserved success. She comes rightfully by her musical ability and attainments, for her father, the late Charles W. Davis, was a thorough musician, and was for years one of the most prominent organists and pianists in Vermont. Mr. Davis was a resident of Burlington for many years and was his daughter's first teacher.

After coming to Boston Miss Davis studied with Perabo and later with Charles Lee Treacy of New York, a pupil of Leschetizky. Following this Miss Davis spent nearly two years in Europe studying with Harold Bauer. While studying in Paris Miss Davis had some drawing room appearances, although she was abroad purely for the purpose of studying. On her return to this country she went extensively into private musicale work and her appearances included one at the White House in Washington and many in New York, Philadelphia and this city. Miss Davis has also played with prominent musical organizations, including the Hoffman Quartet of this city, the Boston Orchestral Club under the conductorship of G. Longy, at the Maine Music Festival, William R. Chapman director, with the Brookline Trio Club and with women's clubs and at recital in Somerworth, N. H., Concord, N. H., Worcester, Mass., Providence, R. I., Hartford, Conn., Fall River, Mass., Newport, R. I., Burlington, Vt. She also played before the Thursday Morning Club, one of Boston's most exclusive musical organizations and has also appeared with the Acorn Club of Philadelphia.



JESSIE DAVIS.

An Accomplished Pianist of Boston, Who is Actively Engaged This Season.

The following excerpt from a review of one of her recitals published in the Boston Herald, gives a fair idea of the apprecia-

tion on the part of the critics of her musicianly work:

"Miss Davis's playing was a surprise in charm of touch, grace and delicacy of technique and purity of sentiment that she brought to bear on them. She acquitted herself with delightful delicacy, clearness, and genuine artistic intelligence, and made it very clear that she is an artist who is well worth hearing."

Miss Davis finds some time for teaching in addition to her recital and concert work.

D. L. L.

HARPER AND BUELL HEARD.

Eminent Basso and Pianist Win a Triumph in Milwaukee.

MILWAUKEE, Wis., Dec. 16.—Surely a triumph was the appearance here on Tuesday of William Harper, once New York's eminent basso, now claimed by the great Northwest, and Robert Adams-Buell, pianist, fresh from a tour of the Old World. Lawrence University, of Appleton, Wis., now has these eminent musicians as instructors in its conservatory.

With few exceptions, the songs rendered in so able a manner by William Harper had never before been heard in Milwaukee. His repertoire delighted his hearers. He displayed a bass-baritone of great pliability, and his program was a strenuous one, consisting of twenty songs.

Adams-Buell overcame the many technical difficulties of Tausig's piano translation of Bach's great "Toccat," showing the great strides this young Wisconsin musician has made.

M. N. S.

Ogden Crane Pupils in Concert:

New York and Bridgeport pupils of Mme. Ogden Crane gave an excellent musicale in Carnegie Chamber Music Hall on Wednesday evening, December 11. The affair was well attended by a large and appreciative audience. It would be impossible to extend individual praise on any particular singer, as every performer came up to the full expectation of their teacher, who provided for a reception afterward. The voices showed careful training, and, owing to the large number of pupils, no encores were permitted. The next performance of the opera school will be in February, when "Cavalleria Rusticana" and "Virginian Romance" will be produced.

EDITH THOMPSON'S RECITAL.

Boston Pianist Presents Interesting Program in Steinert Hall.

Boston, Dec. 10.—Edith Thompson, the Boston pianist, gave an interesting recital in Steinert Hall yesterday afternoon. The program included: Sinding, suite; Schumann, "Bird as Prophet" and Novelette in D; Franck, Prelude, Choral and Fugue; Chopin, Etudes, op. 25, Nos. 6, 7, 9, 11; Hopekirk, Cronan; MacDowell, "Scotch Poem," "Starlight," "March Wind"; Schulz-Evler, Arabesques on Themes of Johann Strauss's "Beautiful Blue Danube" waltz.

Speaking of the recital, Philip Hale had the following in part to say in the Boston Herald:

"She has added nuances to her color scheme. She has gained in variety of force and also in beauty of tone."

"Especially noticeable in her recital was the performance of Sinding's Sarabande, the middle section of Schumann's novellette, and of Franck's Prelude, Choral and Fugue. Miss Thompson has also gained in emotional expression, as was shown throughout the concert."

D. L. L.

MUSIC AT BOSTON CITY CLUB.

Program of Varied Sort Pleases Crowded Auditorium Greatly.

Boston, Dec. 16.—A delightful musical program was enjoyed a few evenings since by members and friends of the Boston City Club at their rooms on Beacon street. The event was in charge of Ralph Osborne, of the Trinity Church Choir, who was able to arrange a fine program from the excellent talent which volunteered its services through club members and friends. The auditorium on the second floor was filled and the adjoining rooms accommodated the overflow.

A selection on the piano by John Orth was the opening number of the program, and later in the evening he played again. George Deane, of the King's Chapel Choir, and Dr. Adelard J. Harpin, of Worcester, sang. Chambord Giguere, violinist, contributed to the enjoyment of the evening, and the accompanists were C. Mason, M. Arthur Gers and Charles F. Manney.

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Arthur Whiting Obtains Unique Effects with Compositions of Rameau, Scarlatti and Bach at New York Recital.



ARTHUR WHITING.

His Recital at Mendelssohn Hall Last Week Proved to Be One of the Most Interesting of the Season.

A recital of singular interest was given in Mendelssohn Hall, New York, on Wednesday of last week by Arthur Whiting, one of the most scholarly of American pianists. Between works of the early and modern romanticists, Schumann, Bee-

people as the first of the romanticists rather than the last of the classicists, though it is more accurate to consider him as both in one—Chopin and Brahms, played on a modern grand piano, he inserted a group of the early classics by

Rameau, Scarlatti and Bach, using a harpsichord which, though of modern make, is modeled closely enough on the original designs to enable the performer to reproduce with remarkable fidelity the effects to which the composers of that period were accustomed and at which they aimed. It is one of the instruments the Chickering, made at the instigation of Arnold Dolmetsch, the noted collector of antique musical instruments.

The tonal possibilities of the harpsichord, as compared with the modern pianoforte, are, of course, limited, but, at the same time, the compositions of Rameau, et al., when played on it assume a certain quaint charm that is almost entirely lost on a present-day instrument. Mr. Whiting obtained a surprising variety of tonal color from the old-time instrument, producing unsuspected qualities of sweetness and delicate elegance. It was an illuminative performance and of absorbing interest to the audience. Rameau was thus represented by a gigue and a rigaudon, Scarlatti by two of his sonatas and a minuet, Bach by his G minor English suite.

Mr. Whiting's interpretations of the latter music demonstrated just as convincingly his sterling principles and musicianship. It was a consistent, well-poised reading. Beethoven's opus 90, with its lovely second movement, received, and his playing of the Brahms group, consisting of the scherzo in E flat minor, two of the intermezzos and a ballade was equally enjoyable. The Schumann "Novellette" in F sharp minor and Chopin's C sharp minor nocturne were on the same high level.

NO LACK OF LIBRETTOS.

Paderewski Besieged by Writers to Aid Him in New Opera.

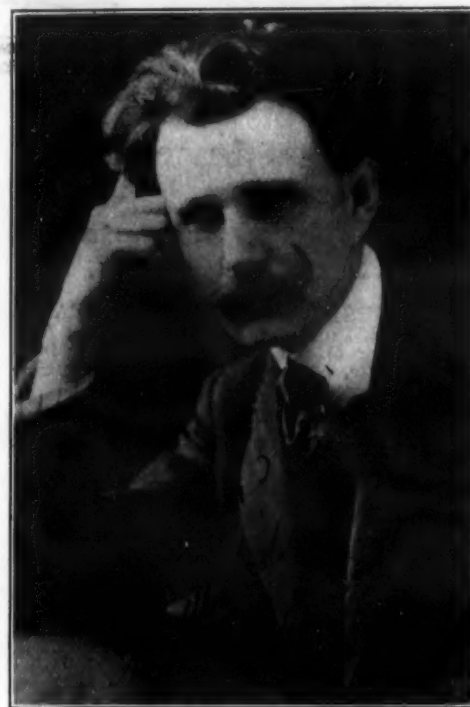
Since it has become known that Paderewski is contemplating writing another opera he has begun to have some idea of the number of gentlemen in this country who would like to supply him with a libretto.

As a matter of fact, Paderewski's plans for a successor to "Manru" are very vague, and it might just as well be known that during his tour of this country he has no time whatever in which to read any manuscripts that may be submitted to him.

He has a libretto which is the work of Catulle Mendès, the French litterateur. It treats of the old Hindu legend of "Sakuntala," but Mr. Paderewski has gotten no further than to make some preliminary and tentative sketches, and he is in doubt whether he will do anything with it. His chief desire is to finish the symphony which he has had in hand for the last year, and this will be his first work when he returns to Switzerland next Summer.

DR. DE HERTER HERE.

Austrian Violinist Joins New York Ranks of Musicians.



DR. RICHARD DE HERTER

An Accomplished Austrian Violinist Now in This Country

A sterling artist who has just joined the ranks of American musicians is Richard de Herter, of whom the late Joseph Joachim is quoted as having said, "He is the classical violinist of the future." He comes from an old Austrian family and was born at Bukarest twenty-six years ago. Concert tours have taken him to the principal cities of Europe, South America and North America, and, judging from his list of press notices, critics in all these cities have thought highly of his work. He has played several times for Roumania's musical Queen, Carmen Sylva.

A concert which was held last year at Bradford was the scene of an amusing episode in which a cat played principal rôle. Clara Butt and Kennerley Rumford were singing a duet, when suddenly on to the platform stalked a cat. Had puss remained a silent auditor—all might have passed off well, but, urged to emulation by the upraised voices of the singers, she proceeded to convert the duet into a trio, much to the amusement of the audience and to the discomfiture of the singers, who were forced to desist from their efforts and leave their feline rival mistress of the situation.

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NEW YORK, SATURDAY, DECEMBER 21, 1907

**Musical America has risen to chron-
icle the national endeavor, the
national work in music, and to
establish a principle, the princi-
ple of honesty and justice in mu-
sical journalism.**

The annual subscription for "Musical
America" will henceforth be \$2.00 a
year.

MR. CONRIED.

The rumors which were afloat last Spring regarding reported difference between Manager Conried of the Metropolitan Opera House and the Board of Directors, and which found some exploitation in the press at the time, were revived again last week by the appearance in the *New York World* of a leading news story in which it was stated that Mr. Conried was not on good terms with the directors; that he would probably resign; that there was a great deal of dissatisfaction with regard to the financial affairs of the opera house, and that charges of graft had been made by some of the artists and also with regard to the furnishing of supplies.

Since then, the *World* has published a statement signed by the directors, in which they state that their relations with Mr. Conried are wholly amicable and that they have no knowledge of the charges that have been made.

While it has been known that such charges have been made by artists and others, it is proper to say that in no instance have they reflected directly on Mr. Conried personally, but have been brought against some of those connected with him. Stories of this kind are apt to be reported. Artists are emotional beings, and very often a plain business transaction is made the basis of a charge of graft.

If there has been any dissatisfaction with regard to Mr. Conried, it is largely due to matters beyond his control. It is stated, on what is believed to be good authority, that over \$100,000 of the subscriptions to the opera were cancelled on account of the hard times and the great losses sustained by some of our rich people, who were either forced to cut down

their appropriation for the opera or to cancel their subscriptions entirely.

In all the discussion, it must not be forgotten that Mr. Conried has done exceptionally good work as a manager, and if he has not kept all his promises with regard to the production of new operas, that is simply because he is up against the same proposition in that respect that all his predecessors have been.

It is very difficult, indeed, for a manager to please the various elements of the musical public, please the subscribers, and also meet the demands of the critics. Some want German opera; others want the Italian and French school; others want new works; still others want new singers.

Apropos of new singers, it seems that Mr. Conried will contest the appearance of Mme. Tetrazzini, on the ground that he has a contract with her. This Mme. Tetrazzini, in a cable from London, has denied, though she admits that there was a contract, but not such a one as Mr. Conried states. In fact, she brings charges against Mr. Conried to the effect that he had agreed to make certain alterations in the contract after she had signed it, which she did in a hurry, as she was at the time on her way to the Pacific Coast.

"BIG" AND "LITTLE" VOICES.

The surprise expressed by many people over the fact that Bonci's "little" voice fills the Metropolitan Opera House quite as well as it did the Manhattan, and that the singer evidently makes no greater effort in the larger than in the smaller auditorium, shows that there is still much confusion in the public mind about the relative carrying power of big and little voices.

Bonci's voice would not be big in any auditorium, but it will sound approximately as big in the Metropolitan Opera House as in Mendelssohn Hall when he sings his fully vitalized tone. Why? Because his tone is pure—it is all tone.

Many of the "big" voices heard in our opera houses would not carry distinctly in as large an auditorium as would the smaller but purer tones of a Bonci or a Sembrich. The truly pure tone often sounds bigger in a large room than a small one. Being pure, every atom of it awakens sympathetic vibrations in the air and thus accumulates volume, whereas a big but impure tone would kill the air vibrations by its own dissonances. This is a crude way of stating a well-known principle of acoustics, but it may suggest to some of the people who wonder at the carrying quality of small voices a solution of the phenomenon. Sembrich and Bonci, both possessing comparatively small voices, have no difficulty in making their tones tell in the furthestmost corners of the big Metropolitan, while some of the singers in that house with big voices expend twice the physical effort with less satisfactory results.

Here is another object lesson to show students of the voice that they should concern themselves with quality of tone and let quantity take care of itself.

APPRECIATED BY THE PRESS.

That a musical newspaper is appreciated by the press is shown by the fact that *MUSICAL AMERICA* is being quoted by the daily and weekly papers all over the United States. It is safe to say that the editors in charge of the Musical Departments of several hundred of our leading dailies find it advisable to use the columns of *MUSICAL AMERICA* in their departments. This shows that the paper is doing a large amount of good in furnishing reliable musical news to the press, especially to out-of-town papers.

Hitherto the press has been averse to quoting much from the musical papers, partly because the musical papers in existence were more or less on the magazine order and did not deal with news matters, and partly because those which did were so given over to commercialism that the

musical editors through the country never knew whether they could believe what appeared in the columns of such sheets or not.

The retirement of Mme. Nordica from the Manhattan Opera House forces caused little surprise in New York music circles, as for several weeks there had been rumors of a serious breach between Mr. Hammerstein and the prima donna upon whom he had been banking as the mainstay of his production of Italian operas that exploit a dramatic soprano, as well as the Wagner operas he had been planning, with the exception of "Lohengrin," in which Mme. Schumann-Heink's *Ortrud* would outshine *Elsa*, whoever might sing the rôle.

It is evident from the letter now made public which the impresario wrote to his soprano notifying her of his intention to have her sing at popular prices, that he was much disappointed in her drawing powers. In sending the letter he was doubtless conscious that she would not consider it consistent with her standing to appear in special popular-price performances on Tuesday and Thursday, which still remain "off nights" at the Manhattan, but in giving her this chance to break her contract he probably realized that it would solve an awkward predicament for them both with a minimum of ill feeling. Just what the effect will be on the season's repertoire remains to be seen. It is in the Wagner operas that Mme. Nordica will be missed most. It is not a favorable time of year to secure a competent impersonator of such rôles as *Isolde*, *Venus* and *Elsa*, but Mr. Hammerstein may have an unsuspected card up his sleeve. It is safe to assume that he knows what he is doing.

Is the Public to Blame?

(Henry T. Finck in the *Evening Post*.)

Whenever the Oratorio Society produces a new choral work, and the audience is painfully small, the verdict goes forth that the New York public lacks musical culture and interest. But is this true? Would choral works be neglected if we had here a body of singers like that of the Toronto choir which last season made such a sensation here? In that case, the conductor was the thing, even more than the choir, for when the choir sang with the Pittsburgh Orchestra the result was not nearly so admirable.

"Musical America" in Paris.

To the Editor of *MUSICAL AMERICA*:

I enclose my check for two years' subscription to *MUSICAL AMERICA*. I greatly value your splendid paper, which is always on file in my waiting room. My pupils thoroughly enjoy reading *MUSICAL AMERICA*, and I am hearing only nice things about it. Your enterprise has developed a fine paper and I heartily congratulate you on the success it has achieved. Very cordially yours,
Paris, France. FRANK KING CLARK.

A Nocturne.

Where art thou, dear, within this misty light
That pours its magic silver o'er the night?
Dost know the fragrance of these lonely hours—
(As June is sweet with breath of perfect flowers)
With thought of thee what time thou wert
anear,
And prayer for thee afar, my dear, my dear!

To think that, far across the deep and night!
Thou, too, dost watch within this silver light!
Dost scan these self-same stars—this very sea
That whispers o'er the dim-lit sands to me.
And yet—such waste of dark doth keep me here—
I may not reach thee—hold thee, dear—my dear!

Perchance—beyond the gloom—the silver sea,
My heart's deep cry may rise and reach to thee;
Perchance 't will thrill the darkness, soft and clear
Till thou shalt hear me—O my dear, my dear!
Though 't were a sob—aye, but a very sigh:
"Behold, 't is I that loves thee—it is I."
—Laura Simmons in the Boston *Transcript*.

PERSONALITIES



MARIETTA BAGBY.

Marietta Bagby, the New York mezzo soprano, as soloist at the opening concert of the Apollo Club of Minneapolis, sang before an audience of nearly three thousand persons and achieved a triumph. The *Minneapolis Journal* said she displayed a voice of unusual power and expressiveness in the lower and middle registers, which are well equalized.

Farrar.—Geraldine Farrar made the following epigram the other day concerning her annual engagement to be married: "A prima donna is one who has had her portrait painted by a great painter, has been affianced to some preposterous nobleman or other, has a diamond necklace, an automobile and incidentally sings."

Gruening.—Antonia Mielke, the noted German Wagnerian soprano, who died recently in Berlin, was the wife of Herr Gruening, the tenor, of the Royal Opera in Berlin. He was her third husband.

Breval.—Lucienne Bréval, the soprano of the Paris Opéra, who appeared at the Metropolitan seven years ago, is not a full-blooded Frenchwoman, as her name would indicate. Her real name is Bertha Agnes Lisette Schilling and she was born in Berlin.

Lehar.—Franz Lehar, composer of "The Merry Widow," who is now in a hospital recovering from an attack of nervous prostration, has had to abandon his plan of traveling through Germany to give concerts of his compositions.

Patti.—As Fate will have it, Adelina Patti's latest concert appearance in London clashed with one of the last appearances of Luisa Tetrazzini at Covent Garden. A mere handful of people went to Albert Hall to hear the singer who in her prime was perhaps the greatest soprano the world has ever known; while scores were turned away from Covent Garden, unable to get within hearing of the new favorite.

Powell.—When Maud Powell played in Fresno, Cal., during her recent tour of the West a large fruit basket was presented to her across the footlights, and when she opened it she found it contained one immense cluster of grapes, which completely filled it.

Stilwell.—Marguerite Stilwell, the American pianist, who since her marriage last Summer has been a resident of Liverpool, has been playing in several important concerts lately in the city of her adoption. Her husband is Alfred Ross, who was studying the violin in Berlin when she was a pupil of Barth, and who is now the concert-master of the Liverpool Symphony Orchestra.

Puccini.—Giacomo Puccini's new opera "La Fanciulla del West," which will probably be completed ere long and will have its première at the Metropolitan next Autumn with Emmy Destinn in the title rôle, will be in two acts. The necessarily compressed development of the plot will vary somewhat from the original "The Girl of the Golden West."

Kaun.—Hugo Kaun, formerly of Milwaukee, now of Berlin, is constantly strengthening the position he has attained among the leading composers in the German music world. His third string quartet has just been added to the repertoire of the celebrated Bohemian Quartet.

Be Assured of One Thousand a Year Before Going Abroad, Says Miss Farrar

"Let no girl venture abroad unless she is assured of at least one thousand dollars a year and the personal care of a father or mother. You can't realize what insidious temptations constantly beset the musical student abroad. She must have not only money, but loving guardianship and the right sympathy in the inevitable moments of discouragement and homesickness."

This is the warning Geraldine Farrar sounded to her ambitious young countrywomen a few days ago through the medium of a New York *Evening Telegram* interviewer.

"Unnecessary economy is fatal," she went on. "You cannot climb six flights of stairs day after day to an uncomfortable room in a cheap 'pension,' you cannot eat poor food, you cannot go tramping to your lessons in the mud and the rain, you cannot practice all those depressing little self-sacrifices which the poor student so nobly plans, and still make progress as a singer."

"When I realize from personal observation that only one in ten of the American girls who go abroad to study realize their ambition, my only answer is 'Don't.' Did I say one in ten? One in twenty-five would be nearer the truth."

Miss Farrar was asked what became of the others.

"I don't like to think of that," was the answer. "Often their end is unspeakable. Debt and hunger and friendlessness drive them to a life that is worse than failure."

"On the other hand, foreign training is absolutely necessary for the opera singer. In this country she has no chance to start right out on the stage, an inexperienced singer, and learn by actual experiment just how to appeal to an audience and how to act. If that could be done here no American student need go abroad. To be sure, the acquiring of the foreign languages is not so easy here, but, granted the chance to go right out before an audience, the other things may be acquired."

"When I went to the Royal Opera in Berlin I knew nothing of acting. They heard me sing. 'Ach,' they said in their honest German way, 'she has possibilities. Maybe she will grow. Let us give her a chance, anyhow.'"

"And what chance did they give me? They let me go directly on the stage and sing *Marguerite* in 'Faust.' It was not a fashionable audience. There were not many 'claw-hammers,' not many modish toilets. But they were music-lovers. They knew I was young and a beginner. They sympathized with me. I seemed to feel them breathing with me. They inspired me."

"Such an experience is not given to the young singer here. It is a terrible ordeal. And I made mistakes. Yes, but I profited by them. I learned how!"



GERALDINE FARRAR.

This is One of the Latest "Juliet" Portraits of the Young Melrose Soprano.

"Paris? No, not for the beginner. Paris is a charming place for the experienced singer to spend a month or two at either opera house, then to fly. The atmosphere of Paris is too enervating."

"Paris has no great singers of her own. Mme. Eames, Sibyl Sanderson, Mary Garden—all Americans who took their inspiration to the city. They did not find it there. Mme. Calvé came from the Pyrenees border country, Plançon from the Midi, and so on through a long list."

"Another thing, the student of singing who amounts to anything must use for her motto, 'Know thyself.' Teachers give much, but the pupil brings the one thing needful. I know one singer who is remarkable in the studio under her teacher's direction, but she is so dependent upon that teacher that when on the stage she is powerless, colorless, ineffectual."

"German teacher, Italian teacher, French teacher, which is best? None—and all. You get something from every teacher, but you must first know just what you want, and then go and get it. There is little hope for a student who knows so little that when she goes to a teacher she is informed: 'Why have you been singing soprano? Yours is a contralto voice.'"

MUSIC IN NEW ORLEANS.

Charles W. Clark and Jean Gerardy Receive Much Applause.

NEW ORLEANS, LA., Dec. 16.—The first concert by the Philharmonic Society of New Orleans was a financial and social success, according to President J. V. Dugan. An excellent program was arranged, and Charles W. Clark and Jean Gerardy soon found great favor. Mr. Clark's singing was a revelation to a New Orleans audience, who, of course, expect good singing, for they are trained to it by the French and Italian operas which come here every season.

Gerardy's ability on the 'cello was a matter of rapturous delight to the audience. They called for encores from both the singer and the 'cellist. Jules Wertheim was the accompanist.

Rudolph Ganz is soon to appear here. Jan Kubelik is due later in the season for an afternoon at the Tulane Theatre. The next Philharmonic concert will be in January. T. E. F.

Big Return for the Money.

To the Editor of MUSICAL AMERICA: Please find enclosed my check for renewal to MUSICAL AMERICA. It is the biggest return for the money I have ever experienced and I congratulate you upon the maintenance of your splendid standard. JOHN B. ARCHER.

Fort Wayne, Ind.

KREISLER DELAYED BY WRECK.

So His Recital in Jordan Hall, Boston, is Abandoned.

BOSTON, Dec. 16.—Because his train from New York to Boston was two hours late, Fritz Kreisler did not give his anticipated recital in Jordan Hall on Wednesday, December 11. A wreck caused the delay.

Meanwhile, to the general regret, an audience which filled the hall had been informed of the violinist's mischance and dismissed, with the assurance that arrangements would be made for the recital at a later day or for the refunding of the price of the tickets. The regret was the keener and the situation the more vexatious because the proceeds of the concert were to benefit the settlement of Lincoln House, and nearly every seat had been sold.

Later it was decided to abandon the recital.

Miss Farrar to Sing at Old Home.

BOSTON, Dec. 13.—Geraldine Farrar has gained the consent of Director Conried to sing in her old home city, Melrose, on the evening of January 28.

Chester B. Shepard, one of the deacons of the Melrose Highlands Congregational Church, went to New York to see Mr. Conried last week. After much pleading on the part of Miss Farrar and himself, the manager withdrew all objections and Miss Farrar will sing at the church.

Paderewski's Choice OF PIANOS IS THE WEBER

Piano history is being made rapidly in these days.

There is no such thing as standing still in piano-manufacturing. The piano that fails to progress is in reality retrograding.

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"If she had any feeling, do you think she'd try to sing?"—*Stray Stories.*

Reginald de Koven, the composer, tells of a grocer and a druggist who attended a Wagner concert. As the program did not please them, they began talking on music in general and on Wagner in particular.

"Another example of the fact that every man wants to do something out of his line," said the druggist.

"That's right," assented the grocer. "Now I'm a grocer, but I've always wanted to be a banker."

"You'd probably fail," added the druggist. "Look at me. I'm a success as a druggist, yet I've always wanted to write a book. This man Wagner tries his hand at music. Just listen to it! And yet we all know he builds good parlor cars!"—*Success.*

In the Spring the birds that gaily call
Give us a treat.
The birds who come along in Fall
Want two per seat.

The tenor with the artistic temperament had wept because the audience did not applaud sufficiently.

"Have you told them of my tears?" he anxiously inquired.

"Yes," answered the cynical press agent. "And what do they say?"

"The common opinion seems to be that you cry better than you sing."—*Washington Star.*

"I have a friend who is writing an Indian version of 'The Star Spangled Banner.'"

"I s'pose it begins 'Osage, can Ute see?'" inquired the Cheerful Idiot, dodging immediately into a convenient doorway.—*Kansas City Journal.*

KANSAS MUSICIAN IN TROUBLE.—Bill Horn was fined \$25 by the police judge in Marion last week for going on a toot.—*Kansas City Star's Kansas Notes.*

She finished her piano solo with a pretty flourish, and, whirling around on the stool, faced the young man. She was proud of her effort, but she was a modest young woman.

"You see," she said, "you see, I really play very poorly, just as I told you."

"Yes," he replied, "but you are truthful, and that is more than being artistic."

Question: Was the young man ever invited to call again?

Answer: He was not!—*Cleveland Plain-Dealer.*

"Are you pretty well up with your work now?"

"Ah, no! I've got to write a short story to pay for Mollie's new dress; a couple of poems for her hat and gloves; a good, stirring song that will bring in enough for a ton of coal, and one or two love lyrics for a ham and a sack of flour. O, but it's a glorious old world—isn't it?"—*Atlanta Constitution.*

Scientists are claiming that bad boys can be made good by music. In old times bad boys were made good by making them make "music."—*Richmond News-Leader.*

"You'd better be kind o' careful how you talk to me," said Tommy, doubling his small fists and glaring at the other boy. "I've got the artistic temperament, and I've got it bad!"—*Chicago Record-Herald.*

"Doesn't she sing with feeling?"

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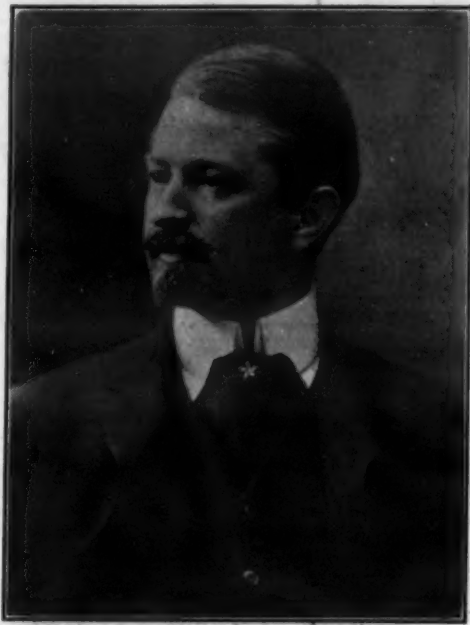
Boston's Well-Known Baritone is Heard by a Large, Appreciative Audience.

Boston, Dec. 16.—Stephen Townsend, Boston's well-known baritone, gave the first in a series of three song recitals in Steinert Hall last Wednesday evening. Carl Lamson was the accompanist. The program included Schubert's "Whither?" Serenade, "The Erl-King"; d'Albert's "The Finch and the Robin"; Horrock's "The Bird and the Rose"; Lucy Hamilton Paine's "Passion's Tears"; Gounod's "It Is Not always May"; Strauss's "Ein Obdach," "Dream Through the Twilight," "Hymn of Love," "For Half-a-Crown"; Franz's "Die Blauen Fruehlingsaugen," "Ah, Were I But a Little Bee," "The Butterfly," Slumber-song; Schumann's "Her Voice," "Aus den Oestlichen Rosen," "Silent Tears"; MacDowell's "The Clover," "The Yellow Daisy," "Tell Me, Dearest," "Thy Beaming Eyes."

Mr. Townsend has the advantage of possessing a fine voice, a most pleasing personality and musical intelligence of the highest order. His program was exceedingly well arranged and well designed to show his versatility in the interpretation of songs of a hearty, robust nature, as well as the delicate love songs.

The recital was one of the most largely attended of any given by a Boston artist this season and attracted a much larger attendance than has any chamber concert given by an artist coming from outside the city, all of which serves to show Mr. Townsend's popularity.

The audience was enthusiastic in its reception of many of the numbers and applauded freely throughout the recital. Mr. Townsend was obliged to repeat



STEPHEN TOWNSEND.
Baritone of Boston, Who Gave a Recital Last Week.

Strauss's "Dream Through the Twilight," Franz's "Ah, Were I" and MacDowell's "The Clover."

Mr. Townsend will be heard in recital on February 10 and March 25 in Steinert Hall. He will also be heard as soloist in a number of choral productions in and around Boston and in a number of recitals in cities in New England during the present season. It might be said that this is proving to be one of Mr. Townsend's most successful seasons, and in addition to the extensive concert work which he is doing he also finds time to devote attention to a large class of pupils.

D. L. L.

De Pachmann in Philadelphia.

PHILADELPHIA, Dec. 10.—In a program ranging from Scarlatti to Tschaiakowsky, De Pachmann was heard in a brilliant recital in Witherspoon Hall, Tuesday afternoon.

The audience, fair-sized, but making up in enthusiasm what it lacked in numbers, was given a rare treat for several hours. Beginning with Domenico Scarlatti's Sonata in A major and then through Mozart, Weber, Mendelssohn, Schumann, Moszkowski and Tschaiakowsky, the pianist's grand climax came in a group of seven Chopin numbers, in which the artist's interpretive powers were most advantageously displayed.

Prolonged applause greeted Chopin's Etude in F, opus 25, No. 3, which was played as only a De Pachmann can play it.

S. T. R.

Mrs. Rider-Kelsey in Portland, Me.

PORTLAND, ME., Dec. 16.—Corinne Rider-Kelsey's song recital in Kotschmar Hall proved to be the most interesting event of the early musical season in this city. Bononcini's "Deh piu a me non vas condete" opened the program, which embraced songs of Pergolesi, Mozart, Schubert, Grieg, von Flitz, Richard Strauss, Massenet, La Forge, MacDowell, Henschel and Del' Aqua. Elizabeth Ruggles was the accompanist.

Praise from Sioux Falls, S. D.

To the Editor of MUSICAL AMERICA:
I enclose with pleasure check for renewal of my subscription. The paper is well worth the money. In three or four instances during the past year MUSICAL AMERICA has failed to come to hand, for some reason or other, and it has been a distinct loss each time. I wish you ever-increasing success.

WALTER HOWE JONES.

Sioux Falls, S. D.

TONKUNSTLER SOCIETY PROGRAM.

Beethoven, Dvorak and Kaun Compositions Given This Week.

The Tonkünstler Society gave one of its regular series of musicals at the Assembly Hall, 109 East Twenty-second street, on the evening of Tuesday, December 17.

Beethoven's sonata in A major, for piano and 'cello, was played by Cecile M. Behrens and Paul Kéfer; a group of songs by Hugo Kaun was sung by Gertrude Hinz, accompanied by Mrs. Carl Hauser, and a Dvorak quintet for violins was played by Mrs. Hauser, piano; Maurice Kaufman, first violin; August Roebelen, second violin; Abraham W. Lilienthal, viola, and Paul Kéfer, 'cello.

Albert Janpolski's Recital.

Albert Janpolski, the Russian baritone, gave a song recital to a fair-sized audience in Mendelssohn Hall, on the evening of December 6.

While several of his selections were unfamiliar, most were the ones almost invariably heard at a baritone recital.

A number of Russian folk-songs won much applause. They were given in the original Russian text.

The interview with Maurice Renaud recently published in MUSICAL AMERICA and erroneously credited to the New York World appeared originally in the New York Globe and was written by John Pitts Sanborn, Jr., the music critic of the latter newspaper.

In the series of two-piano recitals which Louis Diemer and Edouard Risler, the French pianists, have been giving in Switzerland, two of the most "taking" of their program numbers have been Diemer's "La Sérénade" and Massenet's "Les Papillons blancs."

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Fall Term opens September 9. For catalog address, M. A. SCHMIDT.

ENGLISH ARTISTS IN "RING" IN LONDON

Ysaye Introduces Novelty—Musical Impressions Recorded by Painter.

LONDON, Dec. 10.—In the two performances of the complete "Ring" cycle in English, to be given early in the new year, conducted by Dr. Hans Richter, the *Wotan* will be Clarence Whitehill, the American, and Agnes Nicholls will be the *Brünnhilde*. With the exception of Fräulein Bryhn, Herr Cornelius and Hans Bechstein, practically all of the remaining solo parts will be taken by English singers. These will be the first presentations of the entire "Ring" in English in this country on record.

A tiny figure was Max Darewski, the twelve-year-old pianist, composer and conductor, as he sat at a grand piano on the Hippodrome stage, playing Chopin's *Fantastic Impromptu*. The orchestra of sixty men then went down into the arena, and Darewski, looking even smaller than he did at the piano, conducted it in Rossini's "William Tell" Overture. The small figure swayed to the rhythm of the music, and the orchestra followed his directions religiously.

So great was the demand for seats for the Tetrastini concerts, the last appearances this year of the brilliant Italian soprano, that thousands were disappointed in being unable to secure any. Her success here has been almost unprecedented.

A novel event was the English concertina recital recently given by Christine Hawkes. The instrument dates back to 1829, and music for the violin can be played on it without alteration. Miss Hawkes' numbers were mostly familiar as violin solos.

Eugene Ysaye, the eminent Belgian violinist, was welcomed after a long absence by an enormous audience at Queen's Hall, where he played three concertos, Henry Wood conducting the orchestra. He chose the Mozart concerto in G, the Beethoven, and a new one by Emmanuel Moor, a grateful composition to the performer and one of much charm to the listener. The orchestra played the recently discovered Eleven Viennese Dances attributed to Beethoven.

There is an artist here named Pamela Colman Smith, who attends concerts with her sketch book and jots down musical drawings, recording her perception of the co-relation of sound, form and color, supposedly without definite consciousness of what she is doing. She has found, on hearing the same piece on two distinct occasions the same design unconsciously repeated in the pages of her sketch book. The note that runs through them all is the oneness of inanimate nature and of organic life—rocks and trees and waves take human shapes and rise and fall, or sway from side to side, or rush through space as though driven by the fury of the elements.

L. J. P.

Ernest Lent's Opinion.

To the Editor of MUSICAL AMERICA:

I take pleasure to enclose \$2 for the renewal of my subscription. The paper is amply worth it and I must have it. With best wishes for your continued success.

Washington, D. C. ERNEST LENT.

French Pianist Plays in London



BLANCHE SELVA,

Accomplished French Pianist, Pupil of Vincent d'Indy. She Has Been Giving a Series of Historical Recitals in London.

LONDON, Dec. 4.—Blanche Selva, the French pianist, has been giving a series of recitals here lately which have attracted much attention among professionals and the laity alike. On her first appearance at Steinway Hall she gave a complete Bach program, which made a deep impression. Her second program was devoted to Beethoven and included the two last Sonatas, that in A flat, opus 110, and the C minor sonata, opus 111. The third was a Schumann recital, the "Davidsbündlertänze," "Kreisleriana," "Carnival" and two novel-ettes being among the numbers played.

The last and, in some respects, most noteworthy, was a recital of the works of modern French composers, three numbers from Albeniz's "Iberia" also being included.

First came César Franck's Prelude, Choral and Fugue. As Mlle. Selva's teacher, D'Indy, was a great friend and a favorite pupil of César Franck, no doubt her interpretation is an authoritative one. Next came a Nocturne in E flat minor, by Gabriel Fauré, which is effectively written for the instrument. Two short pieces by Debussy, "La soirée dans Grenade" and "Jardins sous la pluie" were particularly interesting, while the Variations, Interlude and Final on a theme by Rameau, by Paul Dukas, proved to be very clever, if somewhat fantastic. Vincent d'Indy was represented by his "Poème des Montagnes," op. 15.

Mlle. Selva is one of the most accomplished of French pianists. Every year since 1901 she has given historical recitals at the Schola Cantorum in Paris, and she has also appeared at the Lamoureux and Colonne concerts and with many other orchestras.

L. J. P.

CANTAVES CHORUS CONCERT.

Large Audience Pleased at Drexel Institute in Philadelphia.

PHILADELPHIA, Dec. 9.—There was the usual large audience at the two hundred and fifty-seventh concert at the Drexel Institute last week. The program was under the direction of May Porter and was rendered by the Cantaves Chorus.

The soloists were Bertha Nelson Reynolds, contralto; Edna Florence Smith, soprano; Helen F. Voshage, soprano, and J. W. F. Leman, violinist.

Every number of the program was excellently given and the list of selections was of such a varied nature that the evening passed rapidly.

Music of the character given by this excellent chorus made an interesting and pleasing contrast in the series of concerts regularly given at the Institute.

The Cantaves Chorus has been engaged to sing in the Ambler Opera House, Ambler, Pa., on January 14 next.

FIRE IN CONSERVATORY.

Slight Blaze in Chicago Musical College Causes Trouble in Theatre.

CHICAGO, Dec. 16.—Three audiences in the Fine Arts and Studebaker Theatre buildings were kept from panic last Tuesday night by the quick action of the fire department officers and theatrical managers after a fire had been discovered in the Chicago Musical College Building, which adjoins the structure.

One alarmist was knocked unconscious in the lobby of the Studebaker Building by an official of the theatre after he had uttered one shout of "Fire!"

The fire, which was in the organ loft of the Chicago Musical College on the seventh floor, was of little consequence and was extinguished readily.

Albert Spalding, the American violinist, now appearing in London, is engaged for appearances also in Berlin, Vienna and Rome this Winter.

WITHERSPOON SINGS IN MANY LANGUAGES

Warmly Received at His Annual New York Recital Held in Mendelssohn Hall.

Herbert Witherspoon, the well-known basso cantante, gave his annual song recital in New York in Mendelssohn Hall on Thursday of last week. True to his custom, he had prepared a program illustrative of unusual catholicity of taste and style, and his audience was warmly appreciative of the musical menu provided, grouped as the numbers were into classical songs, classical and modern songs in German, modern French songs, old and new songs in English, and Irish songs with harp accompaniment.

The program ran as follows:

Gute Nacht, from the Cantata "Wer weiss wie nah" Bach
With Joy the Impatient Husbandman.

In Questa Tomba L. von Beethoven
Furibondo spira il vento (Partenope)

Frühlingstraum F. G. Handel
Der Knabe mit dem Wunderhorn F. Schubert

Wer Machte Dich so Krank, R. Schumann
Alte Laute

Verrath J. Brahms
Im Spätboot R. Strauss

Nächtiges Wandern Hugo Kaun
Auf Leisesten Sohlen

Les Trois Chansons Gabriel Pierné
Les Trois Petits chats

Blanes
L'Adieu Supreme

Le Flibustier Alex. Georges
Song for a Summer Twilight

Denholm Dean P. Wieniowska
We All Love a Pretty Girl

The Pauper's Drive Dr. Arne
Mv Lagan Love (arranged

by H. Harty)
Ma Cholleen Oge (in Gallic)

The Minstrel Boy (arranged
by C. V. Stanford)

Mr. Witherspoon's interpretations are invariably aptly conceived and masterful, his style is exceptionally resourceful, while his voice, round, mellow and under excellent control, reflects with singular fidelity in its tonal color the subtlest shades of expression that present themselves to his imagination. Essentially a student in the sense that no true artist ever ceases to be a student, he reveals on every appearance some new development in range of expression, the attainment of a still more authoritative standard of excellence. Few artists have delved into old and modern song literature to the extent that he has, while his adeptness in grasping and elucidating the characteristic spirit or mood of a composition is as rare as it is admirable.

The effect of the Irish songs, sung imitatively, was enhanced by the harp accompaniments most skilfully played by John Cheshire, while the work of Arthur Rosenstein at the piano throughout the afternoon also commands a special word of praise. One of the program numbers that made an especially deep impression was Sidney Horner's realistic setting of "The Pauper's Drive," which as sung by Mr. Witherspoon was heard to the best advantage.

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THE PUZZLE OF THE NAMES OF GRAND OPERA SINGERS.

**Pitfalls for the Unwary in Pronouncing
the Appellations Which They
Assign Themselves.**

Strange and wonderful are the names of opera singers, but do not imagine, says the *New York Globe*, that the Melbas and Nordicas of our day are pioneers in devising decorative appellations to replace the humble Armstrong or Norton. The great Pasta, nearly a century ago, was properly Negri. The great Mario in private life was the Cavaliere di Candia. Out of respect to his patrician family he appeared on the stage under his Christian name of Mario.

Singers' names have been a puzzle to speak ever since they took to visiting foreign countries, to say nothing of adapting, inventing and otherwise improving on an inheritance from their fathers. Probably the majority of operagoers know that the "c" in Bonci and the two c's in Stracciari are pronounced "tsh." But this same majority is accentuating the name of the new Russian basso, Chaliapine on the first syllable. In Russian the name is pronounced approximately Shalyahpin, with the accent on the second syllable. Dalmorès is another name that people accent variously. Though apparently not a name of French origin, it should be pronounced with the French absence of marked stress on any syllable, such slight accent as there is falling on the last.

This matter of accentuating the last syllable has had curious results: In Germany Geraldine Farrar's patronymic is strongly accented on the final syllable. But why should any honest American who has seen Sid Farrar adorn the diamond thus distort his daughter's name? We should as soon think of alluding to a late dignitary of the Anglican Church as Canon Far-rar

(with the accent on the "on" and the "rar"). Then there is young Richard Martin, of Kentucky. He now calls his first name Riccardo. Must we call his last name Marteen?

England, the land of the Cholmondeleys, has its pitfalls, and one must beware of sounding more than one "k" in the name of the English contralto, Kirkby-Lunn. Another contralto puzzle is Mme. de Cisneros. Her name (which, mirabile dictu, she acquires from her husband) is Spanish. In pure Castilian speech the initial "c" would be sounded like our "th." But in Andalusia or Spanish-America it would have its soft sound, as in English.

A linguistic curiosity is the name of Mugnoz. Its possessor is said to be a Spaniard. In Castilian the name would be pronounced Moognoath. But the spelling has a suspicious look. In Italian it would be pronounced Moonyoats. But again the spelling is not convincingly Italian. Perhaps the original name was Muñoz, and for operative purposes the Spanish liquid "ñ" was transliterated to its exact Italian equivalent "gn."

No doubt, singers have a perfect right to pronounce their names as they see fit. But so, for that matter, has the public. Now there is Emma Eames, but the momentous question as to whether that patronymic is spoken Ames or Eemes let us postpone till after recess.

Concert Debut of Mr. and Mrs. Baird.

William James Baird and Mrs. Baird gave a concert at Mendelssohn Hall Tuesday of last week and were cordially received by a large audience that braved the severe weather. The program consisted of songs by Chaminade, Gounod, Handel, Berlioz and Rossini.

The assisting artists were Ada Sassoli, harpist, and George Barrere, flautist, both of whom were much applauded. For several years Mr. and Mrs. Baird have been living in Paris. They are both well known in Philadelphia. This was their debut on the concert stage.

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BUFFALO, Dec. 16.—In the retirement of Joseph Mischka as conductor of the Orpheus Society, that organization has lost the services of one of the most successful and generally esteemed musicians of this city. For thirty-five years he has been teacher of music in the State Normal School and organist at the Temple Beth-Zion, and organist at the Delaware Avenue Methodist Church for ten years. He was the director of several singing societies for a number of years, and now holds the position of Supervisor of Music in the public schools since thirteen years. It was Mr. Mischka's idea during the Grand Army reunion in 1897 to have a living shield of singing school children, dressed to represent the Stars and Stripes. He personally trained and directed the 4,000 singers in this display.

M. B.

The People's Opera in Vienna, having made a great popular success with "Tannhäuser," will now incorporate "Lohengrin"



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McGill Pupils Entertain.

MONTREAL, Dec. 16.—A charming recital was given recently by the pupils of the McGill University Conservatorium of Music, when the parents assembled for an opportunity to judge of their children's progress. The event proved beyond doubt the careful and effective training given at this institution. Following are those who took part in the proceedings: Pianoforte solos—Vera Hassert, Sybil Youngheart and Master W. H. Bagg, pupils of Miss McKinnon; Edna Caswell, pupil of Miss Lichtenstein; Helen Merrett, pupil of Miss Myers; Sophie Elliott and Edna Hadley, pupils of Mrs. Richardson; Elizabeth Stearns, pupil of Mrs. Keough; Master Yves Lamontagne, cellist, pupil of G. Labelle; Mabel Sawyer, cornetist, pupil of T. Van der Meerschen. Singing—Helen Dean, pupil of Miss Lichtenstein; Marion Armstrong, pupil of Miss Moylan. Miss Lichtenstein, vice-director of the Conservatorium, played the accompaniments with taste and discretion.

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BALTIMORE LOOKS FORWARD TO OPERA

Manhattan Opera Plans for Next Month—Other News of Music.

BALTIMORE, Dec. 16.—An enjoyable recital was given at the Peabody Conservatory Friday afternoon by Bart Wirtz, 'cellist, and Howard Brockway, pianist, both members of the Peabody Conservatory. Local composers were represented on the program by "Arcadian Romance" for 'cello, composed by Charles H. Bochau, and the suite for 'cello and piano, by Howard Brockway.

A recital was given at the Peabody Conservatory Wednesday afternoon by these piano pupils of Ernest Hutcheson: Marie Hansen, Bertha Bassett, Annie Hull, Amoret Price and Hattie Holthaus.

A new oratorio, "The Revelation," by Dr. G. W. Torrance, was sung for the first time in Baltimore, at Old St. Paul's Church, Sunday evening. The soloists were Dr. Thomas S. Baker, H. Rea Fitch and George Harding. Bart Wirtz was the 'cellist and Miles Farron the organist.

Manager Bernhard Ulrich, of the Lyric, is making preparations for the coming of Hammerstein's Manhattan Opera Company in January. "Carmen" with Mme. Bressler-Gianoli and Dalmores will probably be given.

A delightful musicale was given Saturday evening at the Baltimore Athletic Club. Among the participants were Mrs. Harry

Franklin, Helen Linhard, George F. Rueckert, Hiram Winternitz, Dr. B. M. Hopkinson, Frederick H. Gottlieb, Albert Hildebrandt, Charles H. Bochau and Harry Primrose. W. J. R.

SASSARD SISTERS SING.

Their Work with Mendelssohn Club and Haarlem Philharmonic Enjoyed.

Members of the Mendelssohn Glee Club and the auditors at the first private concert given by the well-known organization on Tuesday evening of last week, were delighted over the singing of Eugenie and Virginia Sassard, the two American girls who are fast gaining an enviable reputation in metropolitan circles by their excellent ensemble singing. The Misses Sassard sang Purcell's "My Dearest and Fairest Sound the Trumpet," Tschaikowsky's "In dem Garten an dem Flusse" and "Der Abend," and Schumann's "Das Glück," for their first group, and were later heard in performances of Lalo's "Le Roi d'Ys," Dupont's "Feuilles Mortes" and Gallois's "La Source." After this group they were obliged to give an encore, singing "Die Schwestern," by Brahms.

On Thursday evening of last week, these talented sisters appeared again in New York, this time with the Haarlem Philharmonic Society, at the Waldorf-Astoria, and they repeated their previous success.

Mme. Nordica as an Actress.

Mme. Lillian Nordica has agreed to appear with Mrs. George J. Gould and Kyrle Bellew in a playlet, "Mrs. Van Vechten's Divorce Dance," to be acted in the Plaza Hotel January 21, when Frederick Townsend Martin gives his reception. Society is looking forward expectantly to the event.

A WEEK OF MUSIC IN DETROIT

Mme. Legrand Reed Sings with Symphony Orchestra—Paur Gives Concert.

DETROIT, Dec. 16.—With Mme. Legrand Reed as soloist, the Detroit Symphony Orchestra gave its first concert this season, Thursday evening, at Light Guard Armory, under the direction of Hugo Kalsow. The program was thoroughly enjoyed by a large audience and the orchestral work gave evidence of careful and complete training.

The "Zampa" overture, Beethoven's Symphony No. 8 in F major, and a Strauss waltz, "Wiener Blut," were among the most popular of the orchestra's numbers. Marguerite Lusted played Mendelssohn's G Minor Concerto commendably, and Mme. Legrand Reed charmed her hearers by the fine interpretation of the Jewel Song from "Faust," "Love's Springtide," by Hammond; "Nell," by Fauré, and "Le Moulin," by Pierné.

The Detroit Orchestra Association presented the Pittsburgh Orchestra, Emil Paur director, last Wednesday evening, and a large audience showed its appreciation of the concert. Richard Strauss's tone poem, "Death and Transfiguration," was played for the first time in this city. Henri Merck, the new 'cellist, was the soloist.

Clyde A. Nichols and Elizabeth Thorpe, a pupil of Leschetizky, gave a joint studio recital recently, presenting the following pupils: Florence Thacker, Dorothy Miner,



HUGO KALSOW.

Conductor of the Detroit Symphony Orchestra.

Ethel Hunawill, Herbert Dunham, Lee Lewis, Fred Holmes and Ray Bird.

The Church Choral Society, under Mr. Alexander's direction, gave an excellent concert Tuesday night.

News of the success of Katherine Ruth Heyman, a Detroit pianist now playing abroad, has been received here. F. G. L.

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MISS LETHBRIDGE TO TOUR AMERICA

English Pianist, Who Is Favorably Known Throughout Europe, Will Be Heard Here This Season.

CINCINNATI, Dec. 17.—The John Church Company announces that Dorothy Lethbridge, the English pianist, will be presented this season under its management. Miss Lethbridge is the only daughter of Sir Wroth Lethbridge, and her musical talent was manifest at an early age. She studied in Berlin under Eduard Schirner. She made such marked progress that Dr. Revel, the Berlin critic wrote, after one of her recitals: "In not a very long time hence we will place the name of Miss Lethbridge beside those of d'Albert and Paderewski. She will undoubtedly be one of the foremost pianists of the generation, and it is a pleasure to record it here for the first time."

A little later Miss Lethbridge was visiting in London where F. W. Vogt, a well-known critic on one of the London journals heard her, and wrote as follows: "I am in a position to make a prophecy. A new pianist, an English woman, is about to startle all music lovers and enthusiasts. Imagine a faultless, brilliant, in fact unprecedented technique, a tone quality which might be described as a specialty, and, what counts for more than anything else with me, is music, real music. Such is Dorothy Lethbridge's playing, described in a few words."

Miss Lethbridge is now in Cincinnati preparing for her coming tour.



DOROTHY LETHBRIDGE.

REED MILLER IN YONKERS.

Sings in "King Olaf" at Choral Society's First Concert.

YONKERS, Dec. 18.—The first concert of the Yonkers Choral Society was given in Philipsburgh Hall last evening and in Sir Edward Elgar's cantata, "King Olaf," Mrs. Caroline Hardy, soprano; Reed Miller, tenor; and Charles Delmont, bass, made an excellent impression on a large and appreciative audience.

Mr. Miller's voice was especially admired and his hearers greeted him enthusiastically.

Carl Hugo Engel was concertmaster and Stanley R. Avery organist. There was an orchestra of thirty pieces.

Kneisels at the Liederkrantz.

Liederkrantz members and their friends gathered in force at the handsome club house last Saturday night to listen to the playing of the Kneisel Quartet, which was heard in a program of chamber music interpreted with the admirable skill for which this organization is famous.

Especially pleasure was given by the "Farewell" quintet of Schubert, in which the Kneisels had the assistance of Leopold Winkler at the piano.

Damon Lyon in Peer Gynt Music.

"An evening with Peer Gynt" and English and Irish ballads were excellently rendered at the parlors of the Actor's Church Alliance recently by Damon Lyon, the baritone. Mr. Lyon was assisted by Mary Louise Woelber in original song readings; Mrs. E. N. Collins, soprano and Harry O. Hirt, pianist.

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PIANIST'S LONG TRIP IN VAIN.

Rafael Navas Hastened to Toledo to Save Mme. Powell's Recital.

A comedy of errors, or rather misunderstanding, resulted in a very hasty and useless trip from New York to Toledo, O., for Raphael Navas, the Spanish pianist, who traveled in the full dress suit he had worn at a recital in Mendelssohn Hall, Wednesday night of last week.

George Falkenstein, who was engaged to play with Maud Powell in Toledo last Thursday night, was delayed on his way from Boston to New York by a train wreck. Mme. Powell's manager, fearing that he would not be able to keep the engagement, induced Mr. Navas to jump into a cab immediately after the latter's recital. The Spanish pianist enjoyed the novel experience of riding from New York to Ohio in his evening clothes, until, while walking through his sleeper, he met Mr. Falkenstein, who was also on his way to Toledo.

The two pianists exchanged notes. It appears that Mr. Falkenstein had barely been able to catch the train. They made the trip together, and, although Mr. Navas didn't play with Mme. Powell, he enjoyed the distinction of having traveled to Toledo to hear her.

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Mary Garden Defends Claude Debussy's Opera Against Paderewski's Criticism

Paderewski, the pianist—perhaps it was Paderewski, the composer—delivered himself of a scathing criticism of Debussy's "Pelléas et Mélisande" in a conversation with Charles Henry Meltzer, of the New York American, the other day.

"Abominable rubbish," said he; "yes, rubbish. The very negation of music. Nothing. Bah, less than nothing. All the good there is in the opera is what Maeterlinck lent it—its atmosphere."

Whereupon Mr. Meltzer carried the news to Mary Garden, the *Mélisande* of the Opéra Comique première, and Mr. Hammerstein's young Scotch-American singing actress valiantly took up the cudgels in defence of the radical Frenchman and this remarkable offspring of his genius, which New York is to hear in the course of a few weeks.

"So Paderewski does not like Debussy," was her comment. "I am not surprised. The two men are as different as their music. The only good thing in 'Pelléas et Mélisande' is Maeterlinck's atmosphere, is it? How curious! Now, I was under the impression, after appearing sixty-eight times in the opera, that the exact opposite was true."

"I think that in itself Maeterlinck's play is a rather commonplace work, very inferior to some of the plays on 'Francesca di Rimini' and deficient in atmosphere."

"But, in its operatic form, 'Pelléas et Mélisande' seems transfigured. In the original it was merely the rude story of two brothers in love with the same woman. In the opera it becomes a dream, a poem, thanks to the 'atmosphere' put into it by the music of Debussy."

"A gulf divides the drama from the opera. And although, according to the usual standards, 'Mélisande' is not what one could call a good singing part—the

orchestra has most of the singing to do—I would rather interpret the operatic character than appear as the heroine, on any terms, in the play of Maeterlinck."

"Why do I rave over 'Pelléas'? Because I regard it as the most wonderful opera in the world—a creation of genius—unlike everything that has preceded it in music. But it is not a work that other composers should try to imitate, as some Frenchmen of no genius have tried lately."

"I know Debussy well. I knew him when he was quite poor, living in three small rooms, on next to nothing, with a dear wife who used to save and scrape for him while he was composing his opera."

"And now. How changed he is. Rich, horribly rich, famous, spoiled by fortune. He has remarried, too. His present wife has millions—millions of francs, I mean. He entertains. He enjoys himself. But he has ceased to compose great operas. Will he ever do anything great again? That is what many are asking one another in France at this moment. Prosperity is sometimes a disaster to an artist. Debussy needed the spur of poverty to bring out his genius."

"I think you will like my *Mélisande*. It cost me very little trouble, by the by, to do what I do with the part. In art I am largely guided by my instinct, and, from the very moment when I first stepped on the stage as *Mélisande* I seemed to feel exactly what the character would have felt, to know exactly how she would have acted. Indeed, I almost seemed to myself transformed into *Mélisande*, that strange, helpless, undecided, lying, dreaming, pallid heroine."

"And I do hope that, before you American operagoers quite settle in your minds that you share Paderewski's opinion of 'Pelléas et Mélisande,' you will hear it at least twice. It takes time to accustom oneself to a new idiom."

HAYDN ORCHESTRA PLAYS.

Concert Given in East Orange, N. J., Under S. Van Praag's Direction.

EAST ORANGE, N. J., Dec. 16.—Under the capable direction of S. van Praag, the Haydn Orchestra gave its first private concert this season Wednesday night at the Woman's Club. Susanne E. Dercum, contralto, and Dr. Gertrude A. Walker, accompanist, were the assisting artists.

Mendelssohn's Festival March, a Spanish dance of Moszkowski, the Fantaisie from Wagner's "Rienzi," Suppé's overture, "Banditenstreich," Latann's "Wiegenlied," Strauss's Pizzicato Polka and Gungl's Waltz, "Dream on the Ocean," comprised the orchestral offerings, all played with fine effect.

The orchestra is composed entirely of amateurs.



Mrs. J. R. Thomas.

In the death of Mrs. J. R. Thomas, one of the old-time church singers of New York has passed away.

Mrs. Thomas came to this country from Newport, Wales, in 1849, with her husband, who later became well known as an oratorio basso and composer of church

music and songs. As a contralto she filled various engagements in such choirs as the Church of the Messiah, St. Mark's Church and Dr. Potts's church. A family of two sons and two daughters survive her, one son, Arthur E. Thomas, being connected with the Schirmers.

E. W. Ehlman.

MILWAUKEE, Dec. 16.—Mrs. U. A. Ehlman, of this city, was called to Laramie, Wyo., last week, on account of the death of her son, E. W. Ehlman, a promising musician. The young man had been married four months. He was graduated last year from the department of music at the University of Wisconsin and had a bright future. His special work was in choral and orchestral music as well as in violin and piano work.

M. N. S.

Charles Dancila.

Jean Baptiste Charles Dancila, the violinist and composer, is dead at Tunis, having almost completed his ninetieth year. Born at Bagnères-de-Bigorre, December 19, 1818, he entered the Paris Conservatoire in 1828, his teachers being Baillot, Halévy and Berton. In 1834 he was appointed second solo violin in the Opéra Comique Orchestra. Becoming renowned by his playing in the "Société des Concerts," he was appointed professor of violin playing at the Conservatoire in 1857. His quartet soirées in Paris were among the most notable musical events in Paris for many years. Besides four symphonies, he composed over 130 works for violin.

Gaetano Braga.

Gaetano Braga, composer of the well-known "Serenta," popular with every young singer a decade and more ago, whose death was announced recently, was born seventy years ago at Guilanava, in the Abruzzi. Braga studied music in Naples with Mercadante, and afterwards earned fame as a cellist, being accounted one of the most able performers on the instrument that Italy has produced. Nearly thirty years of his long life were spent in Paris, where he was on intimate terms with Rossini, and contracted friendships with Legouvé, Mevverbeer, Gustave Doré, Danton, Delacroix, and many more. He often attended the receptions given by Princess Mathilde Bonaparte.

In America he achieved good success on concert tours. He composed a score of operas, but of these only "Reginella" won public favor. He made a present of his "Leggenda Valacca"—which traveled all over the world—to his publisher Fraxlard, to whom it brought in many thousands of dollars.

The Philharmonic Chorus of Berlin celebrated its silver jubilee last week with a special performance and a festival banquet. Siegfried Ochs, the director, was honored on all sides. The Kaiser conferred upon him the Order of the Red Eagle.

MYRTLE ELVYN DISPLAYS HER TALENT IN CHICAGO

Young American Pianist, in Recital, Performs One of Her Own Compositions.

CHICAGO, Dec. 16.—Myrtle Elvyn appeared in recital in Music Hall, Friday evening. A golden opportunity was given Miss Elvyn to display her remarkable pianistic ability. Technically she met the demands throughout the program, which covered the Préludium, Fuga and Choral in E Minor, Op. 35, of Mendelssohn; Sonata, E Major, Op. 109, Beethoven; "Le Caquet," Dandrieu (1684-1740); Tambourin, Rameau (1683-1764); Rhapsodie, B Minor, Op. 79, Brahms; Etudes Symphoniques, Op. 13, Schumann; Barcarolle, Op. 60 and Scherzo, B Minor, Op. 20, Chopin; "Berceuse," Henselt; Variations on an Original Theme in C Minor, Elvyn, and Mephisto Walzer (from Lenau's "Faust") by Liszt.

In the Brahms and Schumann numbers she did some of her best playing, and it was here that she evidenced the greatest breadth and depth of conception, which certainly places her among the most promising of the young pianists seeking recognition at this time. Two selections of the old French school, by Dandrieu and Rameau, so unfamiliar as to take the position of novelty, were beautifully played. "The Variations" by Miss Elvyn, is a work of unusual interest and was skillfully given.

C. W. B.

RUBINSTEIN CLUB CONCERT.

William R. Chapman's Chorus at the Waldorf This Week.

The first concert of the Rubinstein Club was given in the ball room of the Waldorf-Astoria on Thursday evening under the direction of Wm. R. Chapman, and will be reviewed in MUSICAL AMERICA next week. This is the twenty-first season of this club, and under its new president, Mrs. Harry Wallerstein, it has attained much social prestige. Musically it has always stood for what was best.

The program for this concert was of special interest, and included besides the part songs a group of Christmas music and a group of gems from Grieg. John Hendricks, the Belgium basso, was scheduled to sing an aria by Bizet and the orchestra from the Philharmonic Society played Dvorak's symphony "From the New World," the ballet music from "Samson and Delilah," by Saint-Saëns and some lighter numbers for string orchestra. Mr. Chapman was the organizer of this club and it has always been under his musical direction.

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FRENCH SONGS AT DUFALT'S RECITAL

Popular Tenor Sings to New York
Audience at Mendelssohn
Hall.

A singer who starts out to give a recital of French songs has a rich mine at his disposal, and Paul Dufault, the popular tenor, showed that he had made the best of his opportunities in arranging the program he presented at Mendelssohn Hall, New York, on Friday last week. With but one exception the program was exclusively French, the exception being a group of charming English songs by Sir Edward Elgar. The numbers were arranged as follows:

Si vous croyez, from "Chanson de Fortunio".....Offenbach
Aubade, from "Le Roi d'Ys".....Lalo
Absence.....Berlioz
Champs Paternels, from "Joseph in Egypt".....Méhul
Impatience, Cantate.....J. P. Rameau
(First time in America.)
Pensée d'Automne.....Massenet
Nuit d'Été.....C. Lavalé
Noël d'Irlande.....A. Holmès
Le Baiser.....G. Thomas
A Song of Autumn }
The Poet's Life }.....Elgar
Through the Long Days }
The Wind at Dawn }
Le Vallon.....Chas. Gounod
Je demande à Poiseau.....Rokoff
L'Étoile.....Saint-Saëns
Trabison.....Chaminade

Mr. Dufault was in fine form and the demonstrations of applause that followed each number must have been inspiring in themselves. The artist gave of his best, and it is safe to say that never has he sung with more charm of voice and convincing expressiveness. His well-placed tenor was pure, elastic and faithful to pitch throughout the evening, and the suavity of style which invariably characterizes his singing lent to the French songs a most effective elegance of delivery. The artist being a French-Canadian by birth and early environment, his French pronunciation has that native fluency which is very rarely acquired by a singer to whom it does not come naturally. Purity of diction, moreover, is one of the most striking of the many excellences of his art, which has broadened and matured in a noteworthy manner since he was last heard in New York in public.

The Rameau cantate, given for the first time in New York on this occasion, was one of the choice features of the program. Victor Sorlin supplied the 'cello obligato in his usual capable manner. All in all, Mr. Dufault is to be warmly congratulated on the success of his recital. Charles Gilbert Sproos was an efficient accompanist.

New Conductor for Buffalo.

BUFFALO, Dec. 16.—The Teutonia Liederkranz is the third Buffalo German singing society to elect a new director this season. This male chorus has just chosen as its new leader Guenther Kiesewetter, a musician who comes with excellent recommendations for his ability as conductor and composer. At the first concert of the Teutonia Liederkranz, on December 9, the work of the men showed that no mistake had been made in engaging Mr. Kiesewetter, who directed with authority and musical understanding. M. H.

The Fate of Aged Prima Donnas



Harfen-Jule, Berlin Street Musician.

What becomes of superannuated opera singers? The photograph reproduced above shows the fate of at least one diva, who, in her prime was a favorite at the Royal Opera in Berlin. The old woman carrying the harp, represented in this illustration, is Harfen-Jule, who died recently at the age of seventy-eight years. In her later days she was obliged to become a street musician, picking up meagre offerings for the music she produced on her harp. Her wanderings from corner to corner were always the signal for a gathering of children.

PAULIST SOCIETY SINGS.

Chicago Audience Hears Work of Men's
and Boys' Chorus.

CHICAGO, Dec. 16.—The first concert of the Paulist Society was given in Orchestra Hall, last Tuesday evening. The band of singers numbers about 110 men and boys. The program was composed of part songs, with Gaul's "Holy City" for the second half. The soloists were George Brewster, tenor; Gustav Holmquist, bass, and three boy singers, Will Doody, Ernest Huyck and Ralph Sommers. The voices of these young lads are sweet and pure, and the work reflected credit upon their leader, Rev. William J. Finn. To Mr. Holmquist is due the honors of the evening. He is a distinctively talented artist who has a rare and beautiful quality of voice, a strong personality and he sings with authority and intelligence. Mr. Brewster's solos were also much enjoyed. The accompaniments were played by the small orchestra with Arthur Dunham at the organ and there was occasional assistance on the piano by Mr. Grant-Schaefer. C. W. B.

A representative Scandinavian composer was recently introduced to London in the person of Victor Bendix. Born in Copenhagen, where he conducts the Danish Concert Society, he has composed five symphonies, which have been performed in Germany as well as in his own country, and, besides a piano concerto and other works, he has written songs innumerable to German, French and English words.

Frederic Lamond, the pianist, has been playing in London lately. His wife, Irene Triesch, is still leading woman at the Lessing Theatre, Berlin.

STRAUSS MUSIC FOR SHAW PLAY.

"Arms and the Man" by "Salome"
Composer and Novelist.

LONDON, Dec. 14.—Richard Strauss is setting George Bernard Shaw's "Arms and the Man" to music. When Col. Henry Mapleson, the impresario, heard of this he wrote to Shaw asking him to write a libretto for an opera for which Saint-Saëns was to furnish the music.

Shaw's reply was characteristic. "Unfortunately," he wrote, "I have a prior engagement with Richard Strauss. At present I am rather hung up by the fact that I want to write the music and he wants to write the libretto, and we both get along very slowly for want of practice. I have always played a little with the idea of writing a libretto, but though I have had several offers nothing has come of it. When one is past fifty and several years in arrears with one's natural work the chances of beginning a new job are rather slender."

Plunket Greene, the Irish basso, has been singing in London again, and the size of his audiences would indicate that he is as popular as ever. The principal item of his program at his Aeolian Hall recital was Dr. Arthur Somervell's song-cycle "Maud." There were also arrangements by Sir Charles Stanford of two sixteenth century chansons, "Les petits oiseaux" and "La rose."

Francis Rogers has been engaged to sing at the concert to be given at Mendelssohn Hall, New York, by the Symphony Club, David Mannes, conductor, this Saturday evening.

RUSSIAN ORCHESTRA PLAYS NOVELTIES

Altschuler's Society Performs Sym-
phony, Suite and Symphonic
Poem New to New York.

Three novelties marked the second subscription concert of the Russian Symphony Orchestra last week, under Modest Altschuler's direction.

Of these the more important was the Symphony in B Minor of Arensky, whose work is perhaps more reminiscent of Schumann than of the earlier masters of the symphony form. In many points it displays a fresh, vivid musical imagination and the fine enthusiasm that goes with youthful confidence.

The first movement, an allegro, and the second of pastoral character, are of more than passing beauty and appeal. There are curiously vital flashes of emotional power in the first movement, and the second the thought seems throughout that of a flowing stream through a quiet meadow. The third and fourth movements do not fulfill the promise of those that went before.

A symphonic poem by Armas Jaernefelt, entitled "Korsholm," is chiefly effective in its employment of the old chorale, "Ein feste Burg" as a triumphant finale, and Alexander Ilyinsky's suite "Nur and Anita" is frankly picture music to illustrate a fabulous tale. In parts it could not be but reminiscent of Grieg. Five of its eight numbers were played.

The soloist was a newcomer, Alfred von Glehn, head of the 'cello department of the Moscow Conservatory. His performance of Tchaikowsky's "Theme and Variations" was marked by musical intelligence and true, if not large, tone. The audience gave him its hearty commendation. The 'cellist was also heard in two numbers with piano.

All the numbers had evidently been given careful study by the orchestra, and conductor and players succeeded in communicating their fervor to the audience.

Two interesting compositions for women's voices were heard at a recent musicale at the studio of Mrs. Susanne Oldburg in the Belasco Theatre, Washington, D. C. These were "My Lady Sleeps," a setting of one of Longfellow's poems, and "The Waterfall," the words of which are by Frank D. Sherman. These are compositions of Robert C. Stearns of Washington, and they were sung from manuscript.

A string quartet has been organized in Washington, D. C., consisting of William E. Greene, first violin; Mr. Bleskin, second violin; Robert Stearns, viola, and Mr. Manoly, 'cello. At a recent meeting of this organization there was a creditable rendition of Mozart's Fifteenth Quartet for strings and the String Quartet by Grieg.

At the second concert of the Orpheus Club, in Philadelphia, on February 8, David Bispham will read Sophocles's "Antigone," the incidental music by Mendelssohn being sung by the club. In addition to this, Mr. Bispham will sing a group of songs. St. Gregory's hymn, "Ecce Jam Noctis," set to music by George W. Cradwick, will also be sung by the club.

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NEW YORK HEARS WOMAN FLAUTIST

Marguerite de Forest Anderson Plays Bach, Chaminade and Mozart.

A woman flautist is a rarity on the concert stage; consequently, a peculiar interest attached to the flute concert given by Marguerite de Forest Anderson in Mendelssohn Hall on the afternoon of Friday the 13th. A superstitious artist would probably have avoided that date, but the impression made by the afternoon's performances proved that Miss Anderson had no occasion to fear extraneous influences. The assisting artists were Lucille Presby Throop, soprano, the Max Jacobs String Quartet, consisting of Max Jacobs, Henry Knighton, Herbert Borodkin and Arthur Berns, and Malcolm Clegg-Maynier, accompanist.

Bach's Suite for flute in B minor, which was played at the first concert of the Boston Symphony Orchestra this season, opened the program, which ended with Mozart's Quartet in D major for flute, violin, viola and cello. Between these specimens of the classics were placed Chaminade's Concertstück for flute, and three songs for soprano, Bachelet's "Chère Nuit," Mrs. Beach's "My Sweetheart and I" and a song from Miss Anderson's pen, "O Memory," which the composer accompanied.

By her careful phrasing, tonal modulations and well-poised style, Miss Anderson gave impressive evidences in the Bach Suite of musicianship of a high order. In the Chaminade concertpiece she had broader scope to reveal another phase of her art, a brilliant virtuosity that calls for the highest praise. She demonstrated the possession of a remarkable command of her instruments and its resources, and was persistently recalled at the close until she re-



MISS DE FOREST ANDERSON.
Flute Virtuoso, Who Gave a Concert
in Mendelssohn Hall Last Week.

sponded with an encore number, "Butterflies," which she played with dainty lightness and grace. Her playing in the Mozart quartet was thoroughly consistent with the high standard she had set herself in her previous numbers. She also received a goodly share of the applause that followed Mrs. Throop's singing of her "O Memory."

The Story of "Louise"

"Louise," the new opera that was scheduled to be produced on Friday night at the Manhattan Opera House, tells a story of Bohemian life in Paris, written and set to music by one of the most typical Parisian Bohemians of these latter days, Gustave Charpentier. It is his first operatic work. It may be his last.

The opening scene shows us the sewing girl, who is the heroine, in her attic home in the Montmartre district. Through a

window opening on a balcony we see the artist, Julien, on a terrace in front of his modest studio. In response to his voice Louise shows herself to him. He pleads with her to fly with him. She repeats her parents' refusal to accept him as a suitor for her hand, but protests her devotion, while the two seize the fleeting opportunity to recall the memories of their first meeting.

Louise's mother overhears the dialogue as she enters and proceeds to soundly berate the girl and denounce Julien, for

whom no abusive adjective is too strong. The second act opens with a prelude, "The Awakening of Paris." With the early morning appear in a street at the foot of the hill of Montmartre one after another, the milkwomen, the ragpicker, the junkman, the night hawk, and others of their kind.

After an interlude we are shown in the second scene of the act a characteristic dressmaker's workshop, crowded with chattering sewing girls. The voice of a singer outside—Julien, of course—interests and amuses them at first; then it bores them. At length they jeer at him, all except Louise, who has remained so pensive that her co-workers suspect her of being in love—a suggestion which she repudiates. She finally pleads illness and leaves, saying she is going home. "Why, she's gone for a walk with the singer!" screams the errand girl, who watches her departure from the window.

In the third act (some fifteen or twenty days later) we find Julien and Louise happy as turtle doves in their nest. Julien allays all her possible misgivings as he argues her into the conviction that, despite parental refusal, they have the right to love one another as free human beings. As evening approaches and the lights of the city begin to twinkle, the lovers apostrophize Paris, "the abode of joy, the abode of love," and lose themselves in an ecstasy of delight.

Soon the Bohemians arrive, and there follows "The Crowning of the Muse of Montmartre," an annual Paris event, the spirit of which no one is better qualified to interpret than the Bohemian Charpentier. Louise is chosen for coronation, and the gaiety is at its climax when her old mother, spectrelike, appears on the scene. The revel ends abruptly. Louise throws herself into Julien's arms. The mother makes a piteous appeal to the artist to let her daughter come home just long enough to see her father, whose illness she declared can be cured by only one more sight of her. Julien consents, and Louise departs with her mother, throwing a kiss to her lover, who devours her with his eyes as she moves away.

The last act brings us once more to Louise's old home. It is nine o'clock at night. She is sewing by her window while her father sits by the table and the mother is busy in the kitchen. It is the first day the old man has been back at his work, and fatigue and illness have robbed him of much of his former genial spirit. The ingratitude of children is the burden of his theme. He seeks to reawaken filial affection in Louise's heart, while her puritanic mother berates her as of old. She is about to retire when her father calls her to him and sings her a cradle song. But nothing can move her. She is held a captive from her Julien, her love for whom she declares

outweighs all other things in life. The father, however, continues his pleading until there is heard outside the joyous song of the Bohemians. "Paris!" exclaims Louise, with delight, "Paris is calling! Paris is calling!" Father and mother at first think she is going mad, but as her transports increase the old man becomes furious with rage and drives her from the house. Too late he calls her back. Louise has gone to her fate, another victim of the city of Light, Love and Joy.

BOSTON AGAIN HEARS KREISLER.

Big Audience at Third of Sunday Afternoon Concert Series.

Boston, Dec. 16.—Fritz Kreisler, the distinguished violinist, was the attraction at the third in a series of Sunday afternoon concerts in Symphony Hall yesterday. Haddon Squire was the accompanist. The following program was given: "Trille du Diable," Tartini; Concerto No. 2, F-sharp minor, Vieuxtemps; Romance, A major, Schumann; Larghetto, B-flat major, Weber; Rondo, G major, Mozart; Siegfried Paraphrase, Wilhelmj; Bohemian Fantasie, Smetana; Non Più Mesta, Paganini.

This concert attracted the largest attendance of any in the series and it was apparent that the program gave much pleasure. Mr. Kreisler was in one of his happiest moods and gave a most artistic performance.

Owing to the engagements of Symphony Hall for December 22 and December 29, Sunday concerts in this series will not occur on those dates. D. L. L.

Sing "The Messiah" in New Haven.

Boston, Dec. 16.—Edith Castle, the well-known contralto of this city, was one of the soloists at a production of "The Messiah" in New Haven last Thursday evening, given by the New Haven Oratorio Society in conjunction with the Derby Choral Union, under the conductorship of Prof. Horatio Parker. The other soloists were Marie Stoddart, soprano; Daniel Beddoe, tenor; Tom Daniel, bass; Harry Benjamin Jepson, organist; David Stanley Smith, pianist. This was the ninth concert in the fifth season of the society and a most excellent production of Handel's great oratorio was presented. Miss Castle received some excellent press notices. D. L. L.

A new chamber music trio has been organized in New York. It consists of Alexander Saslavsky, concert-master of the New York Symphony Society; Henry Bramsen, 'cellist, who is a member of the same orchestra, and Paolo Gallico, the well-known pianist.



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ROSSINI'S "BARBER" AT METROPOLITAN

Campanari Returns—Chaliapine in
Comedy Role—Farrar Sings
"Butterfly."

ONE WEEK AT THE METROPOLITAN.

Wednesday, Dec. 11—"Iris": Mmes. Eames, Le Fonia; MM. Caruso, Scotti, Journet, Tecchi.

Thursday, Dec. 12—"Il Barbiere di Siviglia": Mmes. Sembrich, Girerd; MM. Bonci, Campanari, Chaliapine, Barocchi.

Friday, Dec. 13—"Der Fliegende Holländer": Mmes. Gadske, Langendorff; MM. Knote, Van Rooy, Blass, Dippel.

Saturday, Dec. 14, Matinée—"Madama Butterfly": Mmes. Farrar, Jacoby; MM. Caruso, Scotti, Reiss, Mühlmann, Barocchi.

Evening—"La Bohème": Mmes. Sembrich, Dereyne; MM. Bonci, Stracciari, Journet, Barocchi, Dufrieche.

Monday, Dec. 16—"Il Barbiere di Siviglia."

Wednesday, Dec. 18—"Lohengrin": Mmes. Eames, Homer; MM. Knote, Goritz, Blass, Mühlmann.

The outstanding events of the week at the Metropolitan were the revivals of "Il Barbiere di Siviglia" on Friday, and "Madama Butterfly" on Saturday afternoon.

The Rossini opera brought Giuseppe Campanari back to the Metropolitan stage after an absence all too long. His *Figaro* had all its old-time excellences, and he was given a warm welcome, his "Factotum" song evoking a special demonstration of applause. Mme. Sembrich's singing and acting of *Rosina* gave the impression that this artist has discovered the secret of perpetual youth. She acted vivaciously, while her voice sparkled with unwonted brilliance in the florid Rossini music. In the music lesson scene she sang the familiar "Bel paggio" aria from "Semiramide." The succeeding applause was such that she had to sing again and yet again before the audience would allow the opera to proceed, her extra numbers being Strauss's "La Primavera" and Chopin's "Maiden's Wish," the latter sung to her own accompaniment.

Mr. Bonci as the *Conte d'Almaviva* repeated an achievement that still lingered in the public's memory from a performance of this opera at the rival house last year. His unsurpassed vocal art gave keen delight.

Perhaps the *Basilio* of Mr. Chaliapine caused more comment than any other feature of the performance, as the rôle is essentially so vastly different from the only other part the new Russian basso had as yet sung in this country, and as he interpreted it in a somewhat original manner. Both as to make-up and the way he carried the part through, his conception of the rôle was in some ways of singular effectiveness. It cannot be denied, however, that he transgressed the bounds of good taste and that the line of comedy he adopted at several points in the performance was decidedly out of place on the Metropolitan stage.

In the Saturday "Madama Butterfly" Geraldine Farrar again demonstrated the advance she had made in the handling of

her voice. Her *Cio-Cio-San* was so convincingly pathetic as to keep most of the audience in tears during the latter half of the opera. Mr. Caruso was again *Pinkerton*, but, as was the case the last time these two artists were associated in a performance, namely, in "La Bohème" three weeks before, Miss Farrar won the larger share of the honors. This is, of course, natural in "Madama Butterfly," as *Pinkerton* has comparatively little to do and, as that is, essentially, an ungrateful rôle. With the exception of *Suzuki*, which was sung by Josephine Jacoby instead of Louise Homer, the cast was the same as that of last Winter.

KELLEY COLE IN CINCINNATI

Royal Welcome for New York Tenor at Orpheus Concert.

CINCINNATI, Dec. 16.—One of the most satisfactory features of the first Orpheus Club concert was the solo work of Kelley Cole, the New York tenor, who on this occasion made his first appearance here. Alma Koch, writing in the *Post*, said of his work:

"His choice of songs, which ranged from grave to gay, from the merriest ballad to that of deeper sentiment, from old English and Irish melodies to the most modern composers, established him as a singer of unusual accomplishments, and more than justified the overwhelming applause which he received."

In the *Times-Star*, a critic declares: "Mr. Cole, in addition to possessing a fine voice, knows how to employ it to the best advantage * * * his success was such that he will always be warmly welcomed when he chooses to sing for us again."

POHLIG IN BALTIMORE.

Ovation for Philadelphia Orchestra at Benefit Concert.

BALTIMORE, MD., Dec. 17.—The Philadelphia Orchestra received a magnificent ovation at the Lyric last night. Carl Pohlig, the conductor, has increased his popularity since his first appearance here. Josef Hofmann, also highly pleased as the soloist, giving Rubinstein's Concerto No. 4 in D minor. The concert was given for the benefit of the free wards of St. Agnes' Hospital. There was a large and representative audience among whom was Cardinal Gibbons. The concert was the musical and social event of the season. The benefit was arranged by Mary Shearer and Mary J. Smith.

The officers of the hospital board are President, Mary J. Smith; Vice-Presidents, Mrs. Julius Friedenwald, Mrs. Guy L. Hunner and Lily Foley; Corresponding Secretary, Henrietta Bloodgood; Recording Secretary, Mrs. Frank E. Brown; Treasurer, Mrs. William Tyler Gatchell.

W. J. R.

Bonci and Schelling at Bagby Musicales.

Another fashionable assemblage heard the program arranged by Morris Bagby for his third Musical Morning in the grand ballroom of the Waldorf-Astoria, New York, on Monday. The artists were Alessandro Bonci, the tenor; Ernest Schelling, the pianist; the Victor Herbert Orchestra, and Arthur Rosenstein, accompanist. Mr. Bonci sang arias from "L'Elisir d'Amore" and "Marta," a group of Italian songs and "La donna e mobile," from "Rigoletto."

EARLY VERDI WORK AT THE MANHATTAN

"Ernani" Sung Under Parelli's Ba-
ton—Gerville-Reache
Faints.

ONE WEEK AT THE MANHATTAN

Wednesday, Dec. 11—"Ernani": Mmes. Russ; MM. Bassi, Ancona, Arimondi.

Friday, Dec. 13—"Thais": Mmes. Garden, Trentini, Giaconia; MM. Renaud, Dalmorès.

Saturday, Dec. 14, Matinée—"La Navarraise": Mmes. Gerville-Reache; MM. Dalmorès, Ancona, Arimondi, Gianoli-Galletti. "I Pagliacci": Mmes. Zeppilli; MM. Bassi, Sammarco, Crabbé.

Evening—"La Gioconda": Mmes. Russ, de Cisneros, Gerville-Reache; MM. Zenatello, Didur, Ancona.

Monday, Dec. 16—"Carmen": Mmes. Bressler-Gianoli, Zeppilli, Trentini, Giaconia; MM. Dalmorès, Ancona, Glibert, Daddi.

Wednesday, Dec. 18—"La Navarraise" and "I Pagliacci."

Herr Direktor Hammerstein made a special concession to his Italian patrons in last week's resuscitation of "Ernani," which dates from Verdi's earliest period. Mr. Bassi had the title rôle, Mme. Russ sang *Elvira*, Mario Ancona was *Don Carlos* and Mr. Arimondi *Silva*.

In some respects this tuneful, antiquated opera was well cast, in other respects less fortunately. The *Elvira* music requires a more facile vocal technique than Mme. Russ has at command, consequently this artist was not heard to as good advantage as in such rôles as *Aida*. Her voice is naturally of a beautiful quality, of essentially dramatic calibre, but she mars its effectiveness occasionally by a questionable manner of employing it. Mr. Ancona was in particularly good form and sang with

DELLE SEDIE DEAD.

Celebrated Teacher of Singing Passes Away at Home Near Paris.

The death is announced from Paris of the eminent teacher of singing, Enrico Delle Sediè, formerly popular as a baritone of the opera stage. He was in his eighty-second year.

Born in Leghorn, Italy, Delle Sediè studied first with Galeffi, Persanola and Domeniconi. After imprisonment as a revolutionist in 1848 he resumed the study of singing and made his debut at Florence in 1851 in Verdi's "Nabucco." Until 1861 he sang in the principal Italian cities; he was then engaged for the Théâtre Italien, Paris, and appointed professor of singing at the Conservatoire. His operatic career was a brilliant one, extending over twenty years; during the latter half of this time he made many visits to London, where he was a great favorite. Since 1872 he had lived in Paris and the vicinity, teaching and perfecting the exhaustive method of singing which will be his imperishable monument. His simple, sincere, unaffected disposition endeared him to all his pupils and professional associates.



JEANNE GERVILLE-REACHE.

New French Contralto at the Manhattan. She is Distinguishing Herself in Massenet's "La Navarraise."

delightful fluency of style and mellowness of voice. The chorus and orchestra, conducted by Mr. Parelli, missed the firm hand of Maestro Campanini.

At the Saturday matinée Mme. Gerville-Reache repeated her thrilling impersonation of the unfortunate maiden of Navarre. It was a more finished performance than that she gave earlier in the week. In the evening she again sang *La Cieca* in "La Gioconda" but the strain of the two performances a day was too great for her powers of endurance and she fainted on the stage as the curtain fell.

Brilliant audiences were present both at Friday's "Thais" and Monday's "Carmen." With such a *Carmen* as Clothilde Bressler-Gianoli, who at every performance introduces some new nuance, the impresario of the Manhattan has no cause for anxiety over the acquisition, whether for short or long, of any Maria Gays by the rival house.

BANKS GLEE CLUB GIVES A DELIGHTFUL CONCERT

Marie Stoddart, Karl Klein and William Hammond Heard in Carnegie Hall.

The Banks Glee Club of which H. R. Humphries is the conductor gave a most enjoyable concert on the evening of Tuesday, December 10. There was offered an interesting and varied program, during which William G. Hammond, organist; Marie Stoddart, soprano, and Karl Klein, violinist, aroused much enthusiasm by their excellent work.

Mr. Klein again demonstrated that for a youth he has remarkable tone quality, broadness of range and fine technique. The promise he gave at his performance recently with the Pittsburg Orchestra was not betrayed.

The manner of Mr. Humphries' training of the club was evidenced by the fine quality of tone displayed by the club, and the splendid feeling shown for light and shade.

Miss Stoddart, in a number of light songs, displayed a voice of alluring sweetness.

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Paris Chambers, the cornetist and trumpeter, has been engaged as soloist for Dr. Parkhurst's church services on Christmas and New Year in New York.

Palmer Christian was heard recently in an organ recital at the Hyde Park Presbyterian Church, Chicago. He was assisted by Minnie Bergman, soprano.

Edward Shippen Van Leer, tenor soloist at St. Clement's P. E. Church, Philadelphia, announces a song recital, to be given there in January. Charles Schmitz, cellist, will assist.

A recital by pupils of Harold von Mickschitz, Ludwig Becker and Mme. Justine Wegene of the Bush Temple Conservatory was given in Bush Temple, Chicago, Saturday afternoon, December 14.

Several members of the Faury Mendelssohn Club, of Detroit, held a meeting recently, at which Katherine Thorpe rendered a Bach prelude and Constance Long and Dorothy Kemp played piano solos.

Mrs. Charles H. Clements, of the Detroit Conservatory of Music, gave a concert with a number of her pupils recently at the Conservatory Hall, assisted by Eva Lord, pianist, and Lois Phillips, accompanist.

The Philadelphia Choral Union will give Mendelssohn's "Athalie," on January 22, in Witherspoon Hall. Agnes Thompson-Neely, soprano, Kathryn McGuckin Leigo and Marie Stone Langston, altos, will be the soloists. F. Avery Jones will be the organist.

At the recent first concert of the season of the Apollo Club, of Pittsburgh, the assisting artist was Corinne Rider-Kelsey. Mrs. Kelsey was heartily welcomed to Pittsburgh again, as she had appeared with great success at the Spring concerts of the club, both in 1905 and 1906.

Albert G. Walker, organist and choir-master of the Church of the Ascension, Waltham, Mass., has opened a studio in Boston. Mr. Walker has an extensive list of pupils in Waltham and has sent seven boys to the Grace Church in New York, three of whom are here this year.

The Philharmonic Chorus, of Buffalo, A. T. Webster, director, has engaged Mme. Schumann-Heink, who with the chorus next month, will sing numbers by Italian, English and German composers, sustaining her reputation as one of the most many sided artists now before the public.

Mary Taylor, a pianist, of Omaha, Neb., gave a recital at Plymouth Congregational Church of that city, Friday evening, December 6. She played numbers by Rachmaninoff, MacDowell, Godard, Rubinstein, Liebling, Moszkowski and Grieg. Miss Taylor was assisted by Alice Ramsdale, violinist.

John Loring Cook, tenor and director of the Loring School for Singers, in Chicago, announces a series of recitals by his advanced pupils. The first of these took place December 15 in the recital hall of the Steinway Building. The Lakeside Male Quartet appeared and proved worthy entertainers.

Priscilla Carver, a young pianist of Highland Park, Chicago, made her first appearance in recital before the Amateur Musical Club of that city on December 16. The young woman made an excellent impression on her audience in a not too ambitious program and won much praise from musicians.

The Pittsburg Male Chorus, seventy-three voices, under the direction of James Stephen Martin, gave a concert on December 17 in Emory M. E. Church. The chorus was assisted by Olive Wheat, soprano; David Stevens, tenor, and D. Stanley Harris, bass. The accompanists were J. Harry Jones, piano, and C. E. Willoughby, organ.

At the Italian Grand Opera in Chicago, Samoilov, Marie de Rohan, Torre, Mme. Duce-Merola, Alessandrini, Zara, Bossi, and Bossano each won new laurels last week. A benefit performance will be tendered Mr. Abramson Monday evening, December 23. One act of "Otello" and "Aida" and "Traviata" will be the offering.

The production of "The Messiah" on Christmas Night by the Delaware Avenue Baptist Church, of Buffalo, is expected to attract a very large audience. The choir will be augmented to two hundred voices for the occasion. Harry Fellows, director, has secured the services of Mme. Hissam de Moss, soprano, and Charles W. Clark, bass.

A morning musical was given by the Brooklyn College of Music on Monday, December 16, at which J. Louise Manning and William Graefing King played a Grieg selection for piano and violin, Lilian Funk sang "Elsa's Dream" from "Lohengrin." Mr. King played Wieniawski's "Valse Caprice" for violin and Leopold Winkler played Liszt and Mendelssohn selections.

Elizabeth Pattee Wallach, of Philadelphia, recently gave a lecture-recital on "Women Composers" before the Matinee Musical Club. Her singing of songs by German, English, Irish, French and American women was heartily enjoyed. Among the latter composers Mrs. Wallach's accompanist, Agnes Clune Quinlan, was represented by a charming song, "The Garden."

The third of the series of historical song recitals by pupils of Sig. Pietro Floridia, of Cincinnati was given in the Odeon recently. The program consisted of early French troubadour songs and folk songs, songs of the early French masters, Couperin, Rameau, Lully, etc., and closed with the French masters of the close of the eighteenth and the beginning of the nineteenth centuries.

Mae Bowman, of Prospect avenue, Montclair, N. J., appeared to great advantage as a soloist at the concert recently given in Upper Montclair for the benefit of the Fresh Air Home. The young woman is making rapid strides and is already doing some professional work. She has a very pretty lyric soprano voice and is a member of the First Congregational Choir.

A musical was given under the auspices of the Forest Hill Literary Association, of Newark, N. J., last Saturday night. The assisting artists were Florence Detheridge, contralto, and Percy Hemus, basso, of New York, and Ethel Cecilia Smith, violinist, of Newark, N. J. Among Miss Detheridge's contributions to the program were the ten lyrics comprising Von Fieitz's song cycle, "Eliland."

Domenico Bové, a young Philadelphia violinist, gave a concert at Griffith Hall last week, prior to his going abroad to complete his musical education. Bové played Wieniawski's "Faust Fantasia," "Le Deluge," by Saint-Saëns; "Humoresque," by Dvorak; "Mon Desir," by L. E. Hahn, and "Zephyr," by Hubay. He had the assistance of the Hahn Quartet, Florence Hinkle and Rollo F. Maitland.

Mrs. Addie Kleinschmidt-Payne gave a recital for the Friday Morning Music Club at the Washington Club, in Washington, D. C., on December 6, and received an ovation. Mrs. Payne is a Washington girl and has been for the past year a pupil of Frank King Clark in Paris. Her voice is a soprano of wide range, fresh and sympathetic and shows splendid training. The entire program was most artistically given.

Frieda P. C. Hall, Chicago's woman composer, is developing an opera to be produced by the Masonic bodies, K. P., K. T. and the Red Men in the near future for Chicago charities. Mrs. Hall, who is best known through her recent comic opera, "The Voyagers," produced at the LaSalle Theatre, is also to take charge of the staging and may add to the novelty of the performance by leading the orchestra. She is a Chicago girl who is meeting early success.

The soloists at the production of "Paradise Lost" by the Arion Society of Providence, R. I., December 18, will be Virginia Listemann, soprano; Edith Castle, contralto, and Giuseppe Picco, baritone. Miss Listemann is well known in the West and South and is making her home in Boston this season. Miss Castle is one of Boston's well-known contraltos, and Mr. Picco is a soloist of marked ability who has been in this country for the past two years.

Louis Bachner, the Boston pianist, has been booked for many important engagements for this season and it is apparent that it is to be a most successful one for this young artist. Mr. Bachner will play with the Kneisel Quartet January 13 and with the Boston Symphony Orchestra on January 23 in Cambridge, Mass., and will play with the Hoffman Quartet in this city January 2 and in Waltham, Mass., February 3. He has other engagements to be announced later.

Joseph O'Meara, principal of the departments of elocution and dramatic art at the College of Music, Cincinnati, presented his pupils at the Odeon on December 19. A novelty of the program was the performance of "The Violin Maker of Cremona," cast for four male and one female part. It was given in costume, and all stage accessories were employed for the purpose of increasing the standard of performance as much as possible to that of a professional company.

The second faculty concert of the season was given at the Maryland College for Women, Lutherville, Md., Saturday evening, under the direction of Arthur Oehm, of the music department. The Grieg Sonata in G minor for piano and violin was played by Mr. Oehm, pianist, and Howard R. Thatcher, violinist. A. Lee Jones, tenor, sang songs by D'Hardelot, Boehm and Schumann. Richard B. Meyer, pianist, rendered a minutet by Meyer and a nocturne in G by Vincent.

Katherine Ricker, the well-known Boston contralto, was one of the soloists at a miscellaneous concert given with orchestra in Millbury, Mass., Tuesday evening, and she also sang the contralto solo part in the "Messiah" with the Nashua, N. H., Oratorio Society, Thursday evening and will sing in the same oratorio in New Bedford, Mass., with the New Bedford Choral Society next Sunday. Miss Ricker is having a most successful season and her services are in constantly increasing demand. She has a contralto voice of unusual quality and one that is particularly well suited to most exacting oratorio work.

Mr. Czerwonky, who succeeded Mr. Adamowski in the first violin of the Boston Symphony Orchestra, is to play in a new concerto by d'Ambrósio at the concerts of December 20 and 21. Two other new pieces stand on the program, Humperdinck's overture to his recent opera, "Heirat wider Willen," and a set of "Intermezzi Goldoniani"—light pieces suggested by Goldoniani's comedies—by the Italian composer Bossi, who is making his way in Germany and England.

Grand opera was the leading feature of the benefit for the Anne Brown Alumnae Free Kindergarten at the new Plaza Hotel, New York, Thursday of last week, when a portion of Tchaikowsky's "Eugen Onegin" was performed. Louis Chalit, late ballet master of the Government Theatre in Odessa, had also planned for the entertainment a series of unique national dances and folk songs of various countries, including the picturesque peasant dances and songs of Russia, Hungary, France, Poland and Italy.

The second special musical service at Old St. Paul's Church, Baltimore, was given last Sunday evening. A new oratorio, "The Revelation," composed by Dr. G. W. Torrance, was sung for the first time in that city. The text is very appropriate to the Advent season, and the music is interesting. The solo parts were taken by Dr. Thomas L. Baker, H. Rea Fitch, George Harding and Messrs. Fort, Craven, King, Pinks and Heyer. Bart Wirtz was the cello artist, and Miles Farrow was at the organ.

Martha Tyler Edmonson, a contralto of Atlanta, Ga., sang at an informal recital in Kimball Hall, Chicago, Wednesday afternoon, December 11. She sang, "O Shining Sun," "I Cannot, Dare Not Believe It" by Schumann, "Sapphic Ode" by Brahms, three songs by Neidlinger, "Were My Song With Wings Provided" Hahn, "O That We Two Were Maying" Nevin, and "Walking in Her Garden" Carrie Jacobs Bond. Mary Tracy's accompaniments were effective. Charles Squires ably assisted by playing numbers from Chopin and Schumann.

Mr. d'Indy's "Mary Magdalen" for women's choir, with organ and piano accompaniment, was the notable piece on the program of the Boston Singing Club for its first concert this season on December 18 at Chickering Hall. The rest of the program of the Singing Club included the "Kyrie" from Bach's "Missa Brevis" (A), Liszt's "Ave Maria," Horatio Parker's "Now Sinks the Sun" and part songs by Kopylow, Cui, Lassen, Grieg and Bishop. Nellie Wright, a soprano of New York, was the soloist, and Mr. Tucker, the conductor.

Mme. Olga Samaroff in February is going to give a series of concerts in Texas, which will mark her first appearance as a pianist in her native State, and great preparations are being made for her reception. Texas is nothing if not loyal to its successful sons and daughters, and, judging from reports that have come from there, it takes more than usual pride in the success of Mme. Samaroff. Mme. Samaroff was born in San Antonio, and a considerable part of her girlhood was spent in Galveston, and her family is very well known about the State. She will give about ten concerts there.

The Cornell College Oratorio Society of one hundred and twenty-five voices, under the leadership of Horace Alden Miller, director of the Conservatory and the Chicago Oratorio and Festival Quartet, rendered in an exceptionally pleasing manner "The Messiah" in Mt. Vernon, Ia., December 9. The work of the quartet, as a whole, was of exceptional merit, and in the solo parts Garnett Hedge, the tenor, did probably the best work of the evening. T. Stanley Skinner, as organist, and Anne Patton, pianist, both of the Cornell Conservatory faculty, received the praise of both the audience and the quartet for their work.

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WHERE THEY ARE

Changes and additions to this schedule should reach the office of "Musical America" not later than Friday of the week preceding the date of publication.

INDIVIDUALS.

Beddoe, Dan.—Boston, Dec. 22 and 23; New York, Dec. 26 and 28.
 Carreno, Teresa.—Carnegie Hall, New York, Dec. 22.
 Child, Bertha Cushing.—Milwaukee, Dec. 27.
 Croston, Frank.—Pittsburg, Dec. 27.
 Cumming, Shanna.—Milwaukee, Dec. 27.
 de Cisneros, Eleanor.—Altoona, Pa., Dec. 30; Johnstown, Pa., Dec. 31; Pittsburg, Jan. 1; Cleveland, O., Jan. 2; Buffalo, Jan. 3; Detroit, Jan. 4.
 Dolmetsch, Arnold.—Boston, Dec. 27.
 Dufault, Paul.—Brooklyn, Dec. 25.
 Dunn, Glenn Dillard.—Chicago, Dec. 28.
 Fremstadt, Olive.—St. Paul, Jan. 2.
 Fletcher, Nina.—New Bedford, Jan. 2.
 Gunn, Glenn Dillard.—Chicago, Dec. 29.
 Hinkle, Florence.—Paterson, N. J., Dec. 21.
 Hissem de Moss, Mary.—Philadelphia, Dec. 21; Buffalo, Dec. 25; Philadelphia, Dec. 30.
 James, Cecil.—Brooklyn, Dec. 25; Worcester, Dec. 31.
 Listemann, Virginia.—New Bedford, Jan. 2.
 Macmillen, Francis.—St. Louis, Dec. 26; Louisville, Ky., Dec. 30; Chicago, Jan. 1; Oak Park, Ill., Jan. 2.
 Maconda, Mme. Charlotte.—Minneapolis, Jan. 3.
 Martin, Frederick.—York, Pa., Jan. 3.
 Mukle, May.—Mendelssohn Hall, New York, Jan. 3.
 Paderewski, Ignace.—Boston, Dec. 21.
 Picco, Giuseppe.—New Bedford, Jan. 2.
 Powell, Maud.—Little Rock, Ark., Dec. 23; Mendelssohn Hall, New York, Jan. 3.
 Rider-Kelsey, Corinne.—Boston, Dec. 25; Carnegie Hall, New York, Dec. 26 and 28.
 Rogers, Francis.—New York, Dec. 21 and 29; Brooklyn, Dec. 30.
 Rosenthal, Albert.—Brooklyn, Dec. 30.
 Samoroff, Olga.—Chicago, Dec. 27 and 28.
 Scott, Henri.—Milwaukee, Dec. 27.
 Strong, Edward.—Jersey City, N. J., Dec. 22.
 Vigneron, Francois.—New Bedford, Jan. 2.
 Wad, Emanuel.—Baltimore, Jan. 3.
 Waldo, Helen.—Berlin, Wis., Dec. 27.
 Wells, John Barnes.—St. Paul, Minn., Dec. 23; Minneapolis, Dec. 25; Milwaukee, Dec. 27.
 Winter, Cecelia.—Brooklyn, Dec. 30.

ORCHESTRAS, QUARTETS, ETC.

Apollo Club.—Chicago, Dec. 25 and 27.
 Boston Symphony Orchestra.—Boston, Dec. 21, 27 and 28; Providence Dec. 31; Boston, Jan. 3 and 4.
 Handel and Hadyn Society.—Boston, Dec. 25.
 Longy Club.—Potter Hall, Boston, Dec. 30.
 Minneapolis Symphony Orchestra.—Minneapolis, Jan. 3.
 New York Oratorio Society.—New York, Dec. 26 and 28.
 New York Symphony Orchestra.—New York, Dec. 28.
 Olive Mead Quartet.—New York, Jan. 2.
 People's Symphony Concert.—Cooper Union, Dec. 22.
 People's Symphony Concerts (Auxiliary).—Cooper Union, Jan. 3.
 Philadelphia Orchestra.—Washington, Jan. 4.
 Pittsburg Orchestra.—Pittsburg, Dec. 21 and Jan. 3 and 4.
 San Carlo Opera Co.—Boston, Dec. 21, 22 and 23; Philadelphia, Dec. 30 to Jan. 4.
 Symphony Concerts for Young People.—New York, Dec. 21.
 Theodore Thomas Orchestra.—Chicago, Dec. 21, 27 and 28; Jan. 3 and 4.

Mme. Butterfly (Henry W. Savage).—Richmond, Va., Dec. 23; Norfolk, Dec. 24; Roanoke, Dec. 25; Charlotte, N. C., Dec. 26; Columbia, S. C., Dec. 27; Augusta, S. C., Dec. 28; Charleston, S. C., Dec. 30; Macon, Ga., Dec. 31.

At the Symphony Rehearsal in Boston

The "rush" audience had settled into the chairs in the second balcony. In the calm that ensued a voice behind me exclaimed:

"My! but I was afraid you could never get here in time, George. You told me I must give the man down at the door a quarter. I didn't have a quarter, and had to go to the store to buy something to get one. This was the cheapest thing I could find. Cute, ain't it?"

"Yes, Minnie, I didn't leave the factory till quarter-past one. We have good seats, though."

"Yes, George. Why, isn't it funny no one's gone in downstairs?"

"Oh, those are the reserved seats—season tickets, you know."

"Oh! Do they come any cheaper by getting a season ticket?"

"No, Minnie; those are the tickets they sell at auction, you know, early in the Fall and cost so much."

"George, are these statues all 'round here to represent old musicians?"

"No, Minnie, they are mostly Greek—that one is Apollo. You've heard of Apollo?"

"Ye-es!"

"You see the piano, Minnie? Well, when they play a concerto they push the piano into the middle of the stage. Mr. Gebhard plays the piano part to-day, but it isn't a solo part. Kreisler, the violinist, plays next week."

"George, how can the audience hear him? I should think the orchestra would drown him."

"Why, no! He plays a solo part—different from the rest."

"Oh! there they come, George! Is that big thing a 'shell-o'?"

"Oh, no! That is a double-bass."

"My! but that must be tiresome business—standing up to play that thing! What's the difference between a first and a second violin?"

"No difference in the instrument; only in the part each plays."

At the end of "A Pagan Poem" Minnie burst forth again.

"That feller can play the piano by himself best, I guess. Why! What's everybody getting up and clapping for?"

A kind young woman turned around and told George that the audience had discovered Mr. Loeffler in the middle aisle.

"Look, Minnie, there he is!"

"Who? What's the fuss, anyway?"

"Why, Minnie, it's Mr. 'Loffler,' the man who wrote the piece they just played."

"My sakes, George! I didn't know anyone here wrote music like that piece."

"Where is your programme?"

"That book? Why, that's the program for the whole season, ain't it? I thought you said there were only three or four numbers. I've been through the book from beginning to end and I can't find a thing about to-day."

When the concert came to an end with Charbrier's gorgeous "España," Minnie commented, "That was real lively. Say, George, when will you come home?"

"Don't wait supper for me, Minnie, I've got to go back to the factory and stay till 7.30."

"Oh, I couldn't wait till then; I'm awful hungry. I haven't had a thing since breakfast, George, but a piece of pie!"—Boston Transcript.

SCENE FROM GRAND OPERA



The Tenor—Leave me! Leave me! (Why the deuce doesn't she go.)—Bon Vivant.

THE BLUE LAWS.

(From the New York Evening Post.)

Question. What proportion of New York City's population is of foreign birth or foreign parentage?

Answer. It was 77 per cent. in 1900. It is probably 80 per cent. now.

Q. What kind of Sunday, therefore, should New York City logically have?

A. The Puritan Sunday.

Q. What fate awaits us if we abandon the Puritan Sunday?

A. The full horror of the Continental Sunday.

Q. To what continent does that refer?

A. To Europe.

Q. Are the great mass of European Moslems or Jews?

A. No. They are said to profess Christianity.

Q. To what, then, do you attribute the error of their ways?

A. To a false construction of a certain phrase about the Sabbath being made for man, and to a disregard of the plain teachings of Nature.

Q. What proof from Nature have we that Sunday should be a day of solemn meditation?

A. The fact that it always rains on that day.

Q. When the Jewish nation existed did it always rain on Saturday?

A. It did.

Q. And in Mohammedan countries does it always rain on Fridays?

A. It does.

Q. What substitutes for the "sacred concert" have been mentioned?

A. The parks, the zoological gardens, and the museums.

Q. Why not the churches?

A. Because it would enable the theatrical managers to accuse the clergy of being actuated by self-seeking motives, as men also in the business of supplying monologues and music.

Tom Daniel Sings in Stamford.

Tom Daniel, the popular baritone of St. Bartholomew's Church, New York, was the soloist at the first organ recital given by Julius E. Newmann, in the First M. E. Church, Stamford, Conn. Costa's "If Thou Should'st Mark Iniquities," Mendelssohn's "Lord God of Abraham" from "Elijah" and Fauré's "The Palms" were the songs that served to introduce Mr. Daniel's vocal artistry to the Connecticut audience. Both in the quality of his voice and the effectiveness of his interpretation he won the deep appreciation of his hearers.

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